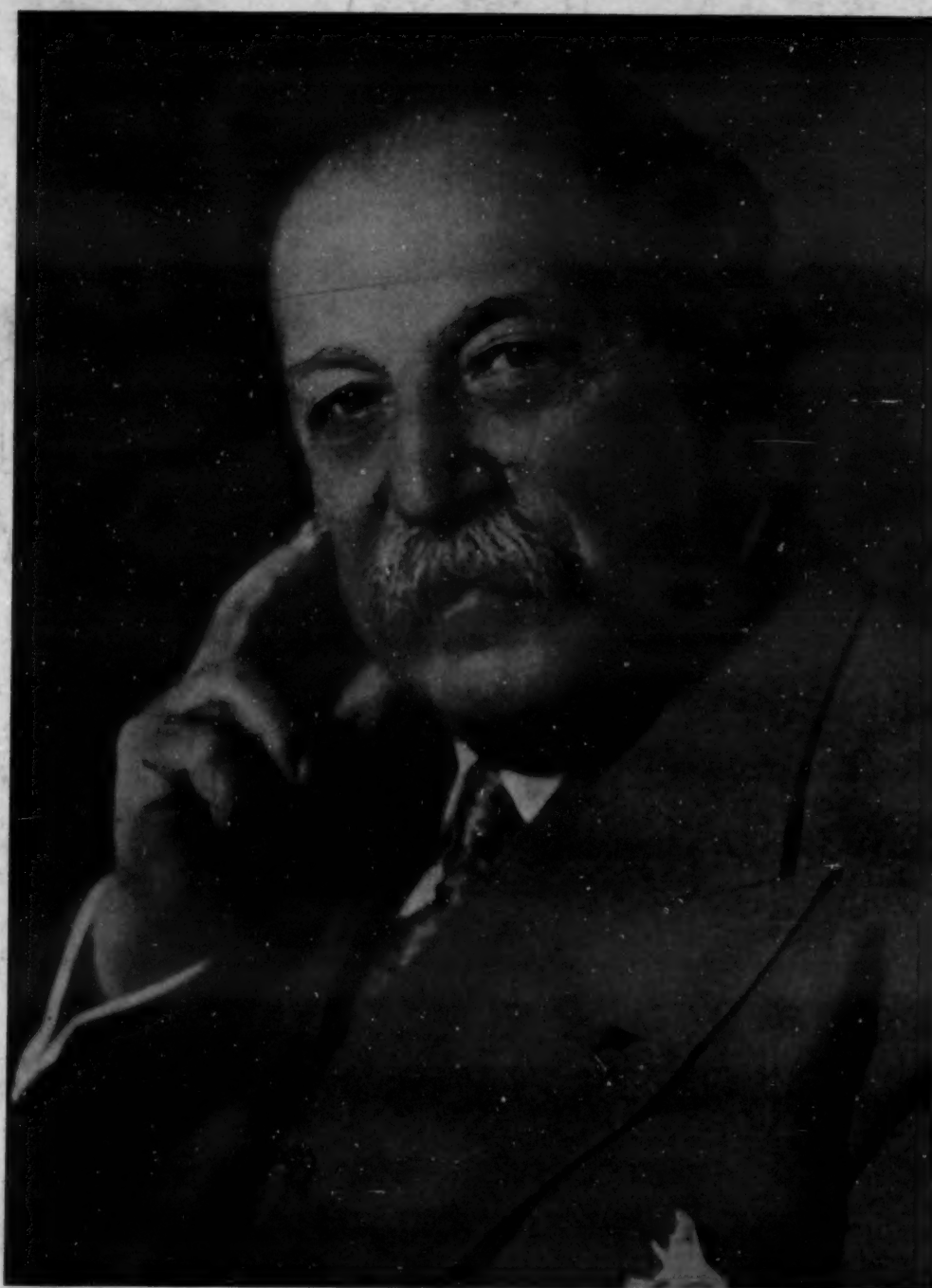


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MUSICAL AMERICA

Music Editors Choose Radio Winners

THE tabulation at the right is the official list of winners in MUSICAL AMERICA's third Annual Poll of Music on the Air as chosen by the music editors and critics of the daily newspapers in the United States and Canada. For the third consecutive year, the men and women of the press from coast to coast have made known their combined opinion of programs, ensembles and individual artists who have made up the serious musical offering on the kilocycles during the 1945-46 radio season. This poll is unique among radio surveys in that it is confined exclusively to music and is conducted among some 500 persons who are professional authorities in the field of musical journalism.

Special honors go this year to four winners who have held top position in their respective classifications through all three polls thus far conducted by MUSICAL AMERICA. They are: Arturo Toscanini (Symphony Conductors, Regular); Marian Anderson (Women Singers, Occasionally Featured); the Telephone Hour (Orchestras with Featured Soloists), and Milton Cross (Announcers and Commentators). The New York Philharmonic-Symphony could also be included in this group. It took first place among symphony orchestras in 1944 and 1946, but shared the honor with the Boston Symphony in 1945.

Two-time winners (1945 and 1946) are Gladys Swarthout (Women Singers, Regularly Heard); E. Power Biggs (Instrumentalists); the Stradivari Orchestra (Small Ensembles) and Symphonies for Youth (Programs of Educational Character). Significant changes include Donald Voorhees, conductor of the Telephone Hour, who moved from second place last year to first place this year in the Program Conductors division; the Album of Familiar Music (Musical Variety) which was not even one of the top three last year, but won first place this year; Jan Peerce (Men Singers, Regular) who moved from second to first place this year.

(Continued on page 4)

Results in Musical America's Third Annual Poll

Outstanding Musical Event of the Year

1. Radio Production of La Boheme, conducted by Toscanini (NBC)
2. Metropolitan Opera Opening (ABC)

Symphony Orchestra

1. New York Philharmonic-Symphony (CBS)
2. Boston Symphony (ABC)
3. NBC Symphony (NBC)

Of Operatic Character

1. Great Moments in Music (CBS)
2. Operatic Review (MBS)
3. Chicago Theatre of the Air (MBS)

Symphony Conductor (Regular)

1. Arturo Toscanini (NBC)
2. Serge Koussevitzky (ABC)
3. Artur Rodzinski (CBS)

Symphony Conductor (Guest)

1. Sir Thomas Beecham
2. Bruno Walter
3. Dimitri Mitropoulos

Program Conductor

1. Donald Voorhees (NBC)
2. Andre Kostelanetz (CBS)
3. Frank Black (NBC)

Orchestra with Featured Soloists

1. Telephone Hour (NBC)
2. Ford Sunday Evening Hour (ABC)
3. NBC Concert Orchestra (NBC)

Musical Variety

1. Album of Familiar Music (NBC)
2. Westinghouse Program (NBC)
3. Electric Hour (CBS)

Woman Singer (Regularly Heard)

1. Gladys Swarthout
2. Eleanor Steber
3. Licia Albanese

Woman Singer (Occasionally Heard)

1. Marian Anderson
2. Helen Traubel
3. Maggie Teyte

Man Singer (Regularly Heard)

1. Jan Peerce (CBS)
2. James Melton (CBS)
3. John Charles Thomas (NBC)

Small Ensemble

1. Stradivari Orchestra (ABC)
2. Longines Symphonette (WOR and local)
3. First Piano Quartet (NBC)

Instrumentalists

Pianist:

1. Robert Casadesus
2. Jose Iturbi
3. Artur Rubinstein

Violinist:

1. Jascha Heifetz
2. Fritz Kreisler
3. Zino Francescatti

Organist:

1. E. Power Biggs
2. Alexander Schreiner
3. Ethel Smith

Of Educational Character

1. Symphonies for Youth (ABC)
2. Story of Music (NBC)
3. Gateways to Music (CBS)

Announcer, Commentator

1. Milton Cross (ABC)
2. Deems Taylor (NBC)
3. Ben Grauer (NBC)

Outstanding Metropolitan Opera Broadcast (ABC)

1. Der Rosenkavalier
2. Tristan und Isolde
3. Madama Butterfly } tie
Die Walküre



Ben Greenhaus

Daniel Rybb, Pops director (at back, left), with four conductors: (from the left, front) Josef Bonime and Alfredo Antonini; (back) David Broeckman and Edward Fendler



Ben Greenhaus

Katherine Dunham, dancer, explains some of her primitive drums to Roman Totenberg, violinist



Ben Greenhaus

FEATURED IN EARLY PROGRAMS OF CARNEGIE HALL POPS
Daniel Rybb (left) meets some of the first week's soloists: (seated, from the left) Genevieve Rowe, Robert Merrill, Rosemarie Brancato, Eileen Farrell, Mario Berini; (standing) Francesco Valentino and Donald Dame
(Story on page 8)

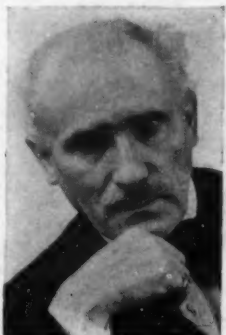


Music Editors Choose Winners

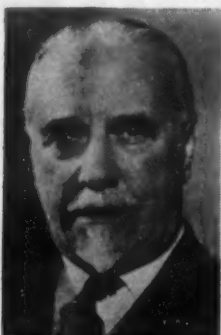
(Continued from page 3)

A revision of classifications will be noted. The category, Operatic Conductors, was dropped because virtually all of the possible candidates appear on the same program—the broadcasts of the Metropolitan Opera Association. Also, the Instrumentalists grouping has been rearranged to give representation to three divisions: pianist, violinist, and organist, which are the most commonly heard instrumental soloists in radio. The broadcasts of the Metropolitan Opera are again classified separately since they have no comparable competitors. Here Die

★ *Symphony Conductor Regular*



Arturo Toscanini



Sir Thomas Beecham

★ *Symphony Conductor Guest*

★ *Program Conductor*



Donald Voorhees



Gladys Swarthout

★ *Woman Singer Regular*

★ *Woman Singer Occasional*



Marian Anderson

Meistersinger, which had first place last year, gives way to Strauss's Rosenkavalier, although the Wagner opera was broadcast again this year.

Newcomers among the top three winners in their respective classifications are Jose Iturbi, Artur Rabinstein, Fritz Kreisler, Zino Franciscatti, Alexander Schreiner, Ethel

Orchestra, Album of Familiar Music, Electric Hour and the Longines Symphonette.

Of the three questions on current radio policy and practice, the third brought the most vehement and eloquent response from the voters. The question concerns "pet peeves" in relation to music on the air, and the ladies and gentlemen of the press pulled no punches in registering their disapproval on a wide variety of subjects (see representative quotations on page 6). However, the main burden of complaint fell into two or three sharply defined categories. Over 56% settled upon the commercial announcements as the greatest irritation in radio. Most felt that the commercials are too frequent and too long. They also condemned the intermission features as being inappropriate in subject matter. The remaining "gripes" ranged over a wide field including "too many poor commentators"; "too many poor vocalists"; "scheduling of good programs at impossible hours of the day and night"; "too much concentration of good music on weekends, and not enough on other days"; "too many programs of mixed popular and serious appeal", etc.

A large segment (59%) felt that their local radio stations are not doing an adequate job on behalf of music and are depending too much on piped-in programs from the networks (see quotations under Question No. 1, page 6). They attributed

★ *Symphony Orchestra*



NEW YORK PHILHARMONIC-SYMPHONY
—Artur Rodzinski, conductor

★ *Musical Variety*



ALBUM OF FAMILIAR MUSIC
—Gustave Haenschen, conductor

★ *Small Ensemble*



STRADIVARI ORCHESTRA—Paul Lavello, conductor

★ *Of Educational Character*



SYMPHONIES FOR YOUTH — Alfred Wallenstein, conductor

Otto Rothschild

In Third Annual Radio Poll



Ray Lee Jackson
Jan Peerce

★ Pianist



Robert Casadesus



Jascha Heifetz

★ Organist



E. Power Biggs



Milton Cross
Announcer,
Commentator



Hour, ABC, and Saturday Symphony Series, ABC.

Donald Voorhees, regular conductor of the Bell Telephone Hour, NBC.

Telephone Hour, NBC, 9:00 to 9:30 p.m., EDT on Mondays. Concert music conducted by Donald Voorhees, featuring guest soloists. Sponsored by the Bell Telephone Company.

Album of Familiar Music, NBC 9:30 to 10:00 p.m., EDT on Sundays. Light music under the baton of Gustave Haenschen. Soloists: Donald Dame, Margaret Daum, Jean Dickenson, Evelyn MacGregor, Bertrand Hirsch and guests. Sponsored by the Sterling Drug Company.

Gladys Swarthout, mezzo soprano, has made 10 appearances on the Firestone Hour, three on the Ford Hour and one each on the Chrysler and International Harvester Shows.

Marian Anderson, contralto, a regular visitor on the Telephone Hour. Has been guest on the Ford Hour as well.

Jan Peerce, tenor, regular star of Great Moments in Music. Has been guest on the Ford Hour, Treasure Hour of Song. Sang Rodolfo in the General Motors-NBC Symphony production of La Bohème.

Stradivari Orchestra, ABC, 12:30 to 1:00 p.m., EDT Sundays. String Ensemble conducted by Paul Lavalle. Sponsored by Prince Matchabelli.

Robert Casadesus, pianist, in addition to performing as soloist with broadcast programs of the Philadelphia Orchestra and the New York (Continued on page 37)

★ Man Singer

this mostly to lack of local commercial interest in sponsoring good musical programs. They also blamed lack of initiative on the part of sta-

tion operators. The minority, on the other hand, had high praise for the home town broadcasters and cited many specific instances of the good work being done by certain stations.

An overwhelming majority (83%) was in favor of more opera written expressly for radio (Question No. 2). Although many said they had not heard the works of Menotti and Montemezzi mentioned in the question, they heartily endorsed the idea of specially written operas conceived to fit both the peculiar capacities and the limitations of the radio medium. Many felt that America's main contribution to operatic music might well come in this form, and they suggested that thoroughly American subjects with English texts be made the

(Continued on page 37)

"Who's Who"

Among the Winners

La Bohème, presented in two sections by the General Motors Symphony of the Air on Feb. 3 and 10, NBC, under Arturo Toscanini. Soloists: Licia Albanese, Anne McKnight, Jan Peerce, Francesco Valentino, Nicola Moscona, George Cehanovsky, Salvatore Baccaloni. Selected as the outstanding musical broadcast of the year.

New York Philharmonic-Symphony, CBS, 3:00 to 4:30 p.m., EDT on Sundays. Conducted by Artur Rodzinski and guests, sponsored by the U. S. Rubber Company. At present off the air for the summer.

Great Moments in Music, CBS, 10:00 to 10:30 p.m., EDT on Wednesdays. Features Jan Peerce, Robert Weede, Jean Tennyson and guests. Conducted by Sylvan Levin. A program of opera in capsule form and concert music. Sponsored by the Celanese Corp. of America.

Arturo Toscanini, conductor of the NBC Symphony, 5:00 to 6:00 p.m., EDT on Sundays. Program sponsored by General Motors. At present in Italy conducting benefits in Milan's La Scala.

Sir Thomas Beecham, guest conductor of the Ford Sunday Evening

★ Orchestra with Featured Soloists



THE TELEPHONE HOUR — Donald Voorhees, conductor

NBC Photo

★ Of Operatic Character



GREAT MOMENTS IN MUSIC—Jean Tennyson, Robert Weede, Jan Peerce, George Sebastian. Inset, Sylvan Levin.

★ Metropolitan Opera Single Performance



Scene from Rosenkavalier with Jarmila Novotna and Emanuel List

Matters of Opinion: Excerpts from Editors' Comments on Controversial Issues in Radio

1. Are your local stations doing an adequate job on behalf of music, or are they relying on the "canned" product of the networks? If your stations are not doing the job, to what do you attribute the lack: commercial difficulty? matter of popular appeal? lack of initiative? other reasons?

Yes—41 per cent. No—59 per cent.

Yes, there is not much "canned" music. Many of the fine musicians of the city are heard on radio programs and have their own special times to broadcast.

Ina B. Wickham, Davenport Democrat (Iowa)

Most of the lack of music programs is the absence of talent from the roster of stations' employees. However, some of the local stations are doing an admirable job with small staffs.

Martha McHatton, Indianapolis News

Local stations using mostly "canned stuff"—reasons: lack of popular appeal, lack of proper talent.

Eileen Cameron Spraker, Waynesboro News-Virginian (Virginia)

Local stations are doing much on their own initiative in behalf of serious music—symphony orchestra pickups and local recital periods.

John Rosenfield, Dallas Morning News

Local stations—WJR, WWJ, WXYZ have improved considerably in this regard in the past year by use of sustaining programs and employment of top flight local talent.

J. Dorsey Callaghan, Detroit Free Press

Should pick up concerts of local symphony.

George Ray, Springfield Daily Events (Missouri)

Local stations definitely do not do their share in providing good music of their own. The orchestras at the stations are either merely jazz bands or sketchy groups suited only to lighter music. Main difficulty is cost. Also the radio public has made few demands in the way of good music. Outside of the Cleveland Orchestra, other fine music groups in town get no air time. Costs too much. Also union difficulties.

Elmore Bacon, Cleveland News

Lack of interest on part of program directors because of star material clamor in Hollywood.

Isabel Morse Jones, Los Angeles Times

Although local stations are not, and probably never will do an adequate job on behalf of local music, they at least have shown gains in this direction during the past year. It appears to be both a matter of lack of sponsorship and station initiative. Many local artists are worthy of a chance on the air. As to network shows, some mighty good sustaining programs, and some commercial shows, are never heard in this territory, because the radio people either are not interested or believe their audiences to be disinterested.

Conrad B. Harrison, The Deseret News (Salt Lake City)

The answer is no. Local stations consider their major job to be serving as outlets for network programs. They show little initiative, though when queried insist they are anxious to broadcast good music programs. They seldom get beyond the recording stage, however.

Warner Twyford, Norfolk Virginian-Pilot (Norfolk)

Our local station, WMBD, is an outlet of CBS and relies on the network for musical programs almost exclusively. I do not consider that they do an adequate job, and even in event of good music from the network, don't schedule it. E. G.—the Philadelphia Orchestra.

Theo Jean Ahrends, Peoria Morning Star (Illinois)

Louisville has four radio stations, only one of which (WAVE) is making any effort to produce serious music. The reasons for this situation may be: (1) indifference to music on part of local executives; (2) union problems; (3) lack of initiative.

Dwight Anderson, Louisville Courier-Journal

(Continued on next page)

2. Are you in favor of more operas written especially for radio—operas in which the composer takes into account radio's unique advantages as well as its limitations—like the works of Gian Carlo Menotti and Italo Montemezzi given in recent years?

Yes—83 per cent. No—17 per cent.

There is enough fine music in the standard opera repertoire to satisfy lovers of the lyric drama. However, if operas are written especially for radio they would have to have merit that would stand comparison with the masters of standard opera. Adaption of standard opera to radio performance would be desirable.

Charles G. Dickerson, Lexington Leader (Kentucky)

I believe if composers would remember that the audience cannot see what is going on but must form all visualization of the scenes from the music and dialogue that the operas would be much more interesting and draw larger audiences. When only the studio audience knows what is going on, the listener loses interest. I believe that even the traditional grand opera could be made more real to listeners with a little more effort on the part of the producer.

Ina B. Wickham, Davenport Democrat (Iowa)

Considering radio's limitations I think it would be a waste of time.

Leo Miller, Bridgeport Herald (Connecticut)

Definitely yes! Radio is—or can be—an artistic medium like opera, the symphony, or the drama, and there should be many works written especially for it, taking into consideration its unique advantages and restrictions.

Norman Nadel, Columbus Citizen

I am not impressed with the success of opera on the air. Unless the listener is familiar with the story, and has had an opportunity at some time in appreciating what scenery and effects mean to grand opera, I cannot see that the enjoyment can possibly be anything more than that obtained in any concert broadcast.

David J. Williams, St. Catharine's Standard (Ontario)

I would be in favor of an annual award for the best American opera. English is a flexible speech and our musical comedy proves how adaptable it is. Popular song may have performed a real service in adapting colloquialism to use in music. Porgy and Bess illustrates the rich material awaiting the development of a true American opera. There is little stimulus to write operas. Why not make it lucrative?

Mae Saunders, Bakersfield Californian

We need American opera, written with English librettos and with the timing geared to the modern tempo of life. But so far there are no composers who can satisfy the dramatic qualities and also write music of a high standard. Like our symphonies they are played once, then forgotten. At no time in history was the stage so perfectly set for the coming of a Great American Composer.

Chester Rogers, Goose Creek Daily Sun (Texas)

I should be much in favor of operas written for radio provided they were not in the least like the productions of MM. Menotti and Montemezzi.

Alfred Frankenstein, San Francisco Chronicle

Yes, although no composer, including those mentioned, yet has contributed a memorable work in this form.

William Leonard, Chicago Journal of Commerce

Very much in favor of operas written expressly for radio as I don't believe operas written to be "seen" as well as heard are well received over the air.

Constance Hopkins, Fostoria Review-Times (Ohio)

Emphatically yes! Until television comes into general use, the traditional type of opera can never gain the wide popularity it deserves. For one thing, the usual opera runs too long for effective radio presentation. But any attempt to "cut" it results far too frequently in the elimination of music of

(Continued on next page)

3. Radio, admittedly, is not perfect. What are some of your "pet peeves" in relation to music on the air?

Think networks and sponsors are beginning to realize that good music is liked by the masses and this is evidenced by increasing number of symphonic operatic and semi-classical musical programs. Pet peeve: sponsors who underrate intelligence and appreciation of average man.

Lily May Caldwell, Birmingham News-Age Herald

Too much repetition of symphonies—that is—over one weekend three renditions of Brahms' Third. Last weekend Beethoven's Ninth twice. Wish conductors could get together on programs.

Ruth Hutchins, St. Petersburg Evening Independent

The excessive familiarity of most of the music played.

Reed Hynds, St. Louis Star-Times

Too much mixing of styles.

Thomas B. Sherman, St. Louis Post-Dispatch

I object particularly to the insertion every few minutes of "commercials" into musical programs. These ads should precede or follow programs. I always shut them off—it is my most strenuous indoor exercise. Also, even more perhaps, do I object to local music commercials inserted into national network programs. These often cut off some of the information about the program that one wishes to hear and are stupid repetitions of what one reads every day in the concert ads in the newspapers. Also, I think there are too many commentators in the world . . . and most of them seem to be "expressing themselves" via the radio.

Susie Aubrey Smith, Oregon Journal (Portland)

No peeves. If I'm not in the mood for the music at the moment I turn the dial.

Alice Pardoe West, Ogden Standard-Examiner

As of old—abuse of commercials in point of verbiage—and insistence on maintaining the "12 year old" level of intelligence—when they could be raising it to "13 or 14 years" at least. Also "scientific" intermission talks.

Martin W. Bush, Omaha World-Herald

Programs arranged to fit into a specified time period and played with one eye on the clock, and under the same general heading, programs broken into or cut off because of time limitations or interruptions for announcements. The patronizing tone of certain music programs, which apparently are prepared on the assumption that radio listeners are morons unable to appreciate any but the most familiar "war-horses" of the vocalist's or instrumentalist's repertoire. This goes for the Telephone Hour, John Charles Thomas, the Family Hour, the Firestone Hour and at least a half-dozen more of their kind.

Warner Twyford, Norfolk Virginian-Pilot

Few peeves. I think radio is doing a good job in bringing out music not often heard on concert programs. In fact I have heard a number of worthwhile "firsts" in past several years.

Roland E. Miller, Walla Walla Union-Bulletin

While one is grateful for all that is good on Saturdays and Sundays, I think the Pacific Coast gets far too little of that type from Monday through Friday, including most of the programs as in group 14 often do not reach the Pacific Coast. There is almost too much Saturday and Sunday and not enough nationally during the week.

Dr. Bruno David Usher, San Diego Tribune Sun

Radio is doing a good job in music. We get the best, and, of course, we get a lot of trash, even in the popular field. The instrumental music is much better than the vocal, generally. I don't have a "peeve" but something certainly could and should be done to rid the air of the screaming, smeary, wide-vibrato, alley-rat type of singer.

W. F. Densinger, Alva Review-Courier (Oklahoma)

No one on a major program—not even Deems Taylor—has struck the happy medium between

(Continued on next page)

Check Your Opinions Against Those of the Critics

1. SINGLE OUTSTANDING MUSICAL EVENT OF THE PAST RADIO SEASON:

2. SYMPHONY ORCHESTRA

3. PROGRAM OF OPERATIC CHARACTER

4. SYMPHONY CONDUCTOR (Regular)

5. SYMPHONY CONDUCTOR (Guest)

MUSICAL AMERICA'S readers are invited to participate in the Third Annual Readers Poll of Music on the Air by writing in the name of one artist, organization or program under each of the following classifications which he considers outstanding in the past radio year:

6. PROGRAM CONDUCTOR

7. ORCHESTRA WITH FEATURED SOLOISTS

8. MUSICAL VARIETY PROGRAM

9. WOMAN SINGER (Regularly featured)

10. WOMAN SINGER (Occasionally featured)

11. MAN SINGER (Regularly featured)

12. SMALL ENSEMBLE

13a. INSTRUMENTALIST (Pianist)

13b. INSTRUMENTALIST (Violinist)

13c. INSTRUMENTALIST (Organist)

14. PROGRAM OF EDUCATIONAL CHARACTER

15. ANNOUNCER, COMMENTATOR

16. METROPOLITAN OPERA (Select performance of one broadcast opera which you consider the best of the past season)

Answer the first two questions asked of the music editors (see these pages) Yes or No in the blanks to the right. Attach any comment on these and on Question 3 you wish to make.

Question 1.

Question 2.

Yes.... No... Yes.... No...

When you have filled in this ballot as completely as you feel you can, cut it out, mail it without delay to

RADIO EDITOR, MUSICAL AMERICA, 113 West 57th Street, New York 19, N. Y.

Question 1.

(Continued from preceding page)

The city's lack of promotion of worthy music, originating locally, by Seattle radio stations is due largely, I believe, to executives' belief the listening mind is not above the ten-year-old level.

Suzanne Martin, Seattle Post-Intelligencer

Yes, our stations are doing admirably on that score. They are offering a balanced musical diet. One thing particularly appreciated by housewives is the trend to replace at least a part of the heavy, boring run of morning and early afternoon soapbox operas with lively, high-class musical features.

Frances J. Jordan, Waterloo Daily Courier (Iowa)

They do fairly well, in view of their low opinion of popular taste. They are a bit afraid of innovations, dread being considered highbrow and bear down heavily on the commercial angle. We do get the few best programs in each of the principal subdivisions.

Helen Mary Hayes, Lincoln Journal (Nebraska)

Local music programs generally bad although Mutual (WHIC) this year redeemed itself somewhat with Cleveland Orchestra broadcasts.

Milton Widder, Cleveland Press

No. Serious music doesn't sell well on local commercial programs.

Neal C. Cocchia, Newark Sunday Call

Western radio depends almost entirely on the canned products of the networks. The reason is that almost all of their time is sold for just that purpose. In taking things like the Philharmonic and the Boston Symphony, the Metropolitan Opera, etc., they are doing a very good job on behalf of music, but no job at all on behalf of the western musicians.

Alfred Frankenstein, San Francisco Chronicle

No. Lack of initiative and the lack of people on the staff with program imagination.

Chester Rogers, Goose Creek Daily Sun (Texas)

Our local station is a unit of the CBC. Until the large corporations realize the value of the local outlets, and not limit their budget to the large city outlets, the small station cannot do better than rely on transcriptions, and the best of available local talent. The local station meets the situation by the use of its extensive library of recordings. This includes a generous use of the classics and lighter music of the Strauss type.

David J. Williams, St. Catharines Standard (Ontario)

Time is so booked there is little opportunity for local stations to develop own programs except for one brief program weekly by the local symphony orchestra.

San Antonio

Question 2.

(Continued from preceding page)

real beauty. I think that American composers would do well to concentrate upon radio operas or native folklore themes, such as the Paul Bunyan saga, for example.

Alfred C. Haynes, Owosso Argus-Press (Michigan)

Yes temporarily, but here in the southwest we await television. In grand opera we want the real thing and no substitutes.

W. F. Deusinger, Alva Review-Courier (Oklahoma)

I am strongly in favor of more short operas written for radio. I think it is an opportunity for genius to show what can be done in compact form. See what could be done with the pocket battleship—which took advantage of its limitations to develop a lot of punch.

Thomas H. Hamilton, Monmouth Daily Review-Atlas (Illinois)

Opera written especially for radio is definitely a good idea. But greater care in writing and production could eliminate much of the "limitations". At present there seems to be the necessity for excessive description, comments, etc. Less talking, more music. The excellence of radio plays has proved that the absence of visual dramatic action is not a severe handicap in radio drama production. Why not benefit from their experience?

Anne Stein Roth, Rocky Mountain News (Denver)

There's a lot of work to be done in this field. A type of opera should be developed that will be suitable for radio. But it won't get anywhere unless its musical value is up to that of the best "regular" operas. American composers as well as contemporaries elsewhere should be encouraged to develop this form. No doubt a wider audience would respond to librettos in English, but they will have to be better English and better poetry than the doggerel that passes for translations of foreign librettos, or than some of the originals themselves. Good radio opera would increase the public for "regular" operas as well as affording opportunity for progress out of opera's present anachronism.

Clifford Gessler, Oakland Tribune

Definitely more operas of the Menotti Lady and the Thief type should be provided by the nets. They have the money and the men. I would be in favor of any move that would improve this situation. There should be annual prizes for opera, symphonic, chamber, choral and other music forms to be aired on the nets. What better way could we stimulate creative work in America? If we only got a mountain ballad of good musical worth it would be worth while. American composers fine, some of them, but how much does it serve them and the cause of American music for them to get a performance in some out of the way spot—and only one. With radio airing their efforts at least even if

(Continued on page 42)

Question 3.

(Continued from preceding page)

dry-as-dust and slap-happy comment on the description of good music for the radio audience. There has been a great advance in the presentation of new music in the last few years, but it appears to be dropping off again.

William L. Doudna, Wisconsin State Journal (Madison)

1) Too many commercials breaking into continuity of music. 2) Frequent practice of presenting a single movement instead of entire composition. 3) Not enough Beethoven! 4) Intermission talks on music and not "science" would be preferable. Deems Taylor knew how to do this!

Austin H. Perlow, Long Island Star-Journal

Not enough chamber music. Intermission talks on science, opera quizzes, etc. Making an artist sing or play trash.

Eleanor Bell, Cincinnati Post

Too many air premieres of contemporary compositions. Let these works get a foothold in the concert hall first.

Clay Bailey, Dallas Daily Times Herald

One of the worst faults of the music programs is the desire to present unusual dialogue to accompany the music. This as a general rule turns out to be the worst type of announcing on the records. Simple, straightforward narration is appreciated much more. The horrible mixture of popular and symphonic works trying to appeal to a wider listening audience turns out to be a hodge-podge that appeals to neither the highbrow, nor the lowbrow—or even the "middle brow".

Martha McHatton, Indianapolis News

Pet peeve No. 1—Having musical programs persistently interrupted to give a commercial plug. Have the plugs at beginning or end, if need be, but please not in middle of programs.

Eileen Cameron Spraker, Waynesboro News-Virginian

1) Some concert programs are overmonitored—that is, more volume control is exercised by the studio engineer than is actually necessary. He builds up soft parts and tunes down loud passages, so that the final product is almost devoid of dynamic variation in its broadcast form. 2) Too much "editorializing" by commentators. They give soloists, orchestras and conductors such an advance build-up that their superlatives come to be as meaningless as movie advertising. The merits of a musician can be mentioned, but with a measure of restraint.

Norman Nadel, Columbus Citizen

Commercials ought to be of the highest and shortest type. Scripts ought to be factual and solid first, "popular" second. Announcers ought to be

(Continued on page 42)

Parade of Conductors and Soloists Opens Carnegie Hall Pops

**Food and Drink Served
in Boxes—70 Members of
Philharmonic Participate**

NEW YORK'S first indoor attempt at Pop Concerts, with 70 members of the New York Philharmonic-Symphony as participating members, got under way on May 4 in a "popularized" Carnegie Hall with Artur Rodzinski conducting the national anthem and the Overture to Rossini's *William Tell*. A capacity audience approved with its robust applause the musical performance and with its general air of festivity the idea behind the venture. Several members of the Security Council of the United Nations graced first tier boxes as evidence that the event was dedicated to UN, as the tier of multi-colored flags behind the orchestra players indicated. Walter Hendl, associate conductor of the Philharmonic, led the remainder of the long program and acted as conductor-soloist in Gershwin's *Rhapsody in Blue*, and Robert Merrill, Metropolitan baritone, was vocal soloist.

Although there was an element of novelty in the music, with "classic" and "popular" idioms crowding closely on each other, the partial transformation of the old concert hall into a soft-drink cum beer parlor attracted eager inspection in the two 20-minute intermissions. Small tables for six are set up in the boxes, smoking is permitted there and waiters take orders for food and drink. (The use of the word "popular" in connection with the prices both for food and for the box seats is somewhat badly advised, by the way.) There were also 20 tables in the Art Gallery and several refreshment bars for listeners with the queue-up habit. This innovation gave the old place quite a jaunty air, and, in spite of some air-conditioning, another kind of an atmosphere reminiscent of a rotisserie.

Initial Concert Smooth

Players and soloists were on their mettle for the opening event and everything went smoothly, beginning with Mr. Rodzinski's rousing performance of the Rossini overture, except for a substitution in program. Instead of Copland's *Danzon Cubano*, listed after his *Quiet City* (which was excellently performed), Mr. Hendl did the Sousa *Semper Fidelis* March. To replace William Schuman's *American Festival*, Morton Gould's *Pavane* and Red Cavalry March were given. In addition to the *Rhapsody in Blue*, which showed Mr. Hendl's dual gifts, the other orchestral works were Three Dances from Gayne by Khachaturian and Strauss' *Emperor Waltz*.

Mr. Merrill was equally at home in "Di Provenza il mar" from *La Traviata* and the *Largo* from Barber of Seville and the operetta excerpts by Romberg and Friml which formed his second group. His fresh, vibrant voice was specially impressive in the arias. Three encores, with piano accompaniment, were accorded the frantically applauding house.

That there is the danger of giving too much of a good thing was even more apparent at the second concert, which began at 8:30 and lasted till after 11. Possibly one intermission less or one soloist less or two or three longish orchestral works from the symphonic repertoire quietly dropped out would mend matters—at any rate, Mark Warnow had to omit Liszt's *Les Préludes* on this May 5 evening—and the movement from Schubert's *Unfinished* Symphony seemed a little over-weighty when combined with Enesco's *Rumanian Rhapsody*, several clusters of smaller

pieces, a half-dozen solos each by Genevieve Rowe and John Corigliano and a choral work by Mr. Warnow himself. That is not to take away from the valuable contribution made by each participant, for Miss Rowe sang charmingly, Mr. Corigliano was the patrician musician throughout and Mr. Warnow made the orchestra sound fresh and buoyant and more at home with the jazz idiom in some delightful tricky pieces by his brother, Raymond Scott, than this writer has ever heard them.

No encores were afforded the soloist this evening, although they were deserved: the soprano for Delibes' *Les Filles de Cadix*, Summertime and the Wake Scene (with the "Hit Parade" Singers) from Gershwin's *Porgy and Bess*, and *Caro Nome* from *Rigoletto*; the Philharmonic's concertmaster for the Saint-Saëns *Introduction and Rondo Capriccioso*, an arrangement by Cacciola of Duke's *What Is There to Say* (a pretty tune) and the Sarasate-Dubensky *Caprice Basque*. Smaller orchestral works were by Herrmann, Lyn Murray and an arrangement by Ralph Norman. Mr. Warnow's *Musical Panorama*, an "excerpter's eye view" of songs the people have sung all through our history, closed the evening sonorously, with the *Hit Paraders* singing and David Ross as narrator. Q. E.

Dance Program

On May 6 soloists were Katherine Dunham and her troupe of dancers, and Roman Totenberg, violinist. The orchestra was conducted by Edward Fendler. Mr. Totenberg drew hearty applause for Wieniawski's *Romanza*, Paganini's *La Campanella*, a Mozart *Adagio* and Sarasate's *Zapateado*. The orchestra played the Overture to Nicolai's *Merry Wives of Windsor*, Bizet's *L'Arlesienne Suite*, Schubert's *Rosamunde* ballet music, Strauss' *Artist's Life Waltz* and the *Finale* from Tchaikovsky's *Fourth* Symphony. Miss Dunham and her dancers, who occupied the entire mid-section of the program, were treated to highly deserved ovations for *Rara Tonga*, *Rhumba Jive*, *Rites de Passage* and *Choro*, a Brazilian quadrille.

The nostalgic music of Victor Herbert had a field day on May 7, when Rosario Bourdon conducted a program devoted entirely to the works of the operetta composer. Soloists were Rosemarie Brancato, soprano; Donald Dame, Metropolitan tenor, and Naoum Dinger, cellist. The music of this program, the most consistently popular of any of the pops thus far, was performed with exemplary lightness, warmth and affection. In addition to orchestral works and a movement from the Cello Concerto in E Minor, the everlasting favorites from *Naughty Marietta*, *Babes in Toyland*, *The Enchantress*, *Princess Pat*, *The Fortune Teller*, *Mlle. Modiste* and the rest were graciously served up to the appreciative audience.

Grand opera had its innings on May 8 under the baton of Alfredo Antonini. Vocalists were Vivian Della Chiesa, soprano, and Francesco Valentino, baritone of the Metropolitan. The orchestra's numbers included the Overture to Verdi's *Vespi Siciliani*, the *Prelude* to *Traviata* and works by Wolf-Ferrari, Bizet, Smetana, Wagner and Ponchielli. Miss Della Chiesa sang arias from *Madama Butterfly*, *Cavalleria Rusticana* and *Tosca*, with glowing tone and fine command of operatic style. Mr. Valentino was heard to advantage in the Prologue to *I Pagliacci*, *Vision Fugitive* and *Eri Tu*. Together the vocalists sang the duet from the second act of *Traviata* and one from *I Pagliacci*. The audience was effusive with its applause.



Ben Greenhaus

Flags of the United Nations make a festive stage at the opening Carnegie Pop Concert. Walter Hendl, assistant director of the orchestra, puts the ensemble through its paces of popular tunes and classics. (Other pictures on page 3.)

Metropolitan Opens Chicago Season

**Coal Shortage Causes
Difficulty — Ralf Is As-
claimed**

CHICAGO.—The Metropolitan Opera opened its six day Chicago engagement on May 6 with Tannhäuser under circumstances unprecedented in operatic history. Because of the city's dim-out order necessitated by the coal strike, the opera house, except for the stage, was pitched in gloom. Power to light the stage was drawn from a maritime commission cargo ship moored in the river outside. In spite of the difficulties caused by the unusual conditions, the performance went smoothly. Scenery changes were made with remarkable speed though the big settings had to be hauled up and down by hand cranking. The audience, which filled 90 per cent of the seats, likewise was unruffled by the inconveniences, chief of which was lack of elevator service.

Most notable feature of the performance itself was Torsten Ralf. The singer's resonant, reedlike tenor and the naturalness with which he portrayed the complex character of Tannhäuser stamped him as a great addition to the Wagnerian ranks. Helen Traubel, as Elisabeth, was opulently voiced as usual. Her resplendent *Dich, theure Halle* was one of the delights of the evening. Alexander Kipnis sang the *Landgrave* with nobility and power.

Kerstin Thorborg interpreted the music of Venus effectively, although her voice, at times, had an edgy quality. Martial Singher sang *Wolfram* with appealing sensitiveness. Other roles were taken by John Garris, Osie Hawkins, Emery Darcy, Wellington Ezekiel and Maxine Stellman. Fritz Busch, making his first appearance here, kept the music stirring dramatically throughout most of the performance. At the time of this writing, the six operas to be presented by the visiting company during the following five days were already nearly sold out.

RUTH BARRY

Ballet Theatre to Play At London Opera House

The Ballet Theatre will perform at the Royal Opera House at Covent Garden in London and will be the first ballet company from America to play the ballet season there, from July to September. Lucia Chase, one of the directors of the Ballet Theatre, announced at a recent luncheon.

Sir Francis Evans, British Consul-General in New York, speaking at the

luncheon, extended to principals and members of the Ballet Theatre a formal welcome to Great Britain, and assured the Company that England is looking forward to their visit.

Miss Chase and her co-director, Oliver Smith, tendered the luncheon as a tribute to members of the Ballet Theatre in recognition of its six years of activity to develop a ballet essentially American in character and spirit and international in its artistic aims and accomplishments.

Dell Opening Slated for June 24

**Mitropoulos to Conduct
Majority of Seven Weeks
of Concerts**

PHILADELPHIA.—Robin Hood Dell's 1946 season—the seventeenth—is scheduled to open June 24 and continue for seven weeks to Aug. 8 with a calendar of 28 concerts. Programs are announced for Monday, Tuesday, Wednesday and Thursday evenings. Other nights are to be "dark" except in case of postponements of concerts.

Mondays and Thursdays will be special feature nights with the spotlight on noted soloists or other outstanding attractions. The Tuesday concerts also will be distinguished by soloists. All-orchestral programs are to be the rule on Wednesdays. As in previous seasons, Pop concerts with their own particular conductors and artists will have a prominent place on the schedule of Dell events.

Dimitri Mitropoulos will return to the Dell for his second season as artistic director and principal conductor. As such he is listed to conduct most of the programs. A midseason group will be in charge of George Szell. Among conductors for the Pop concerts will be Sigmund Romberg, Oscar Straus and other luminaries in the field of light and popular music.

The program on inaugural night, June 24, will offer a Tchaikovsky program with Mr. Mitropoulos as conductor and Carroll Glenn, violinist, and Eugene List, pianist, as soloists. Otherwise, the roster of soloists and attractions to date enumerates Lauritz Melchior, Alec Templeton, Alicia Markova and Anton Dolin, Nathan Milstein, Lanny Ross, Claudio Arrau, Larry Adler, Eleanor Steber, Whitmore and Lowe, Rudolf Firkusny, Samuel Mayes, Mimi Benzell, Joseph Fuchs and many others.

The Robin Hood Dell Orchestra of ninety musicians again will consist mostly of regular Philadelphia Orchestra players. W. E. S.



Studio Jarlas
Set Svanholm as Peter Grimes



The harbor scene, designed by Sven Ivar Lind and Birger Bergling



Studio Jarlas
Inga Sundström as Ellen Orford

GLIMPSES OF
BRITTEN'S OPERA
IN STOCKHOLM

Stockholm Opera Gives Britten's Peter Grimes

**First Hearing outside England
an Artistic Success — Svanholm
in Title Role — Tsar's Bride
another Novelty**

By INGRID SANDBERG

IN a season marked less by actual novelty than by a rich variation of the standard repertory, the Stockholm Royal Opera's most interesting new work was without any doubt Benjamin Britten's *Peter Grimes*. The English opera was given its first presentation outside of England and produced an unexpected sensation. The necessary requisites to do justice to this English opera are present in the Stockholm Opera.

First of all, there is a conductor who is an outstanding spokesman for modern opera, Herbert Sandberg, whose masterly direction brought about an extraordinary ensemble and inspired an overwhelming triumph. Then there are a dozen singers who combine natural and unflinching musical assurance with the ability to act character roles. Also there is a chorus for which musical difficulties do not exist.

Kurt Bendix, chorus master, came in for a special compliment for his extraordinary work. Harald Andre, director of the Royal Opera, and a veteran regisseur without equal in this country, was stage director. He handled scenic materials, including lighting effects, as a virtuoso his instrument; followed the music's dynamics and rhythm, its personal and finely chiseled character, and blended all into one harmonious whole. The scenes, designed by Sven Ivar Lind and Birger Bergling, were effective and appropriate.

The title role was assumed by Set Svanholm. In spite of his Siegmund, his Siegfried and *Otello*, Peter Grimes must be marked as the tenor's most artistic performance to date. Svanholm's intent, as well as Andre's, was manifestly to try to make the character as sympathetic as possible, to point

up his tragic loneliness—to show that he was not an evil man but merely one who is infinitely to be pitied, to emphasize the power of slander and suspicion over the human spirit, to show the fundamental problem of the individual against society, the former irrevocably coming off second best.

Svanholm's impersonation of the masterfully written final scene, where the poor bewildered fisherman wanders about in the mist down towards the harbor, while foghorns howl and all the villagers are out looking for him, was a gripping one. Inga Sundström, who earlier had a tremendous success as *Turandot*, won a well earned triumph as Ellen Orford. There was a notable growth into artistic maturity over her previous appearance.

A resplendent presentation, dramatically convincing and vocally brilliant, was Sigurd Björling's as the pensioned merchant captain, Balstrode. Among the throng of other singers, special commendation should be paid to Sven-Erik Jacobsson, Arne Wirén and Gösta Björling (Jussi's younger brother) in remarkably clear cut impersonations of Swallow, Ned Keene, and Bob Boles respectively. All in all this was the Stockholm Opera's biggest artistic success in many years. It is a pity, and awkward to admit, that the public interest was not equal to the critical success.

The autumn season's only big novelty, Rimsky-Korsakoff's *The Tsar's Bride*, had never before been given in Sweden. Acting as conductor and stage director was Issay Dobrowen, for several years on the staff of the Opera, where, among other works, he has introduced Mussorgsky's *Khovantschina* and restudied performances of *Eugen Onegin*, *Barber of Seville*, *Marriage of Figaro*, *Boris Godunoff*, and, in January, Puccini's *Turan-*

dot. The *Tsar's Bride* was a rewarding performance, thanks first and foremost to Hjördis Schymberg's exquisite interpretation of the unhappy little *Tsarevna* and Joel Berglund's magnificent impersonation of *Griasnoi*.

Brita Ewert as *Liubasha* substituted at the last moment for Gertrud Wettergren, who was ill. Even if Mme. Ewert's personal charm and dramatic skill in no way match those of the singer for whom the part was intended, she gave a distinguished presentation and won one of her most resounding successes. In an extraordinary mask Gösta Björling played with bitter realism the repulsive doctor, *Bomelius*, and Leon Björker lent his brilliant bass to the role of the *Boyar Maliuta Skuratoff*.

Rimsky Seems Anti-climax

Presented so closely after the seething blood and fire of Mussorgsky's *Khovantschina*, Rimsky's cleverness and refinement of orchestration, although an utterance of first rank, seemed an anticlimax.

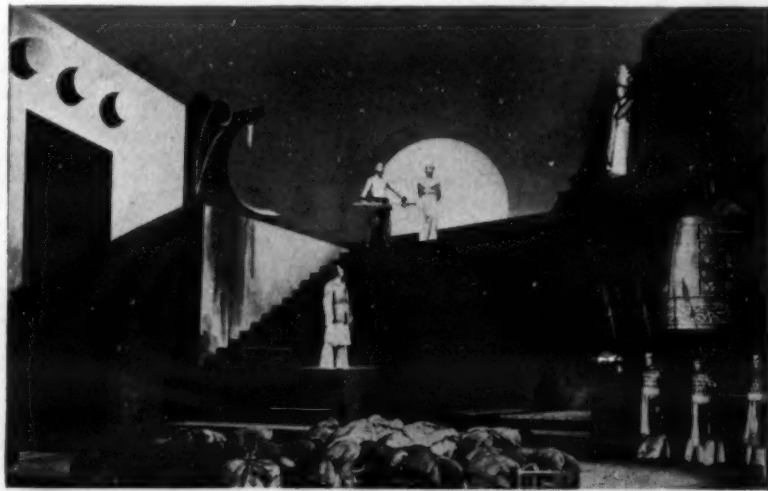
A big success for the opera ballet was an autumn program of three Fokine ballets—*Sheherazade*, *Petruchka* and *Sylphides*, with scenes by George Gê, and conducted by Dobrowen and a young and talented Swedish conductor, Sixten Ehrling. Great personal successes were won by Brita Appelgren and Teddy Rhodin, the first as *Sheherazade* and the second as the favorite slave and also as *Petruchka*.

As always, an event of magnitude was the performance of Wagner's *Ring Cycle* earlier in the season. Hardly a theatre in the world can produce among its own

singers such a Ring ensemble as can Stockholm, with Svanholm as *Siegmond* and the *Siegfrieds*, Berglund as *Wotan*, Irma Björk as *Brünnhilde*, Brita Hertzberg as *Sieglinde*, Leon Björker as *Hunding* and *Hagen*, Gertrud Wettergren as *Fricka*, Sigurd Björling as *Alberich* and Gösta Björling and Simon Edwardsen as *Mime* in *Rhinegold* and *Siegfried* respectively. Nils Grevillius conducted these presentations.

Early this year Puccini's *Turandot* made its re-entry after quite too long a rest. Issay Dobrowen was responsible for stage and musical direction, scenes were designed by Sven-Erik Skawonius. The performance gave us a new star of magnitude, the soprano Inga Sundström, who brought to the title role a superior stage presence and a voice well supported and equal throughout the range. The Tartar Prince Calaf was played convincingly by Svanholm in his first assumption of a Puccini role. Helga Görin was the slave, *Liu*, as in previous performances in 1927 and 1938, and she gave the impression of living the part. Leon Björker was the exiled old king, *Timur*. The trio's entry was magnificently staged and as magnificently played by Erik Sundquist, Gösta Björling and Arne Ohlson. Dobrowen's direction pointed up the combination of stylization and naturalness which is inherent in the music, but in certain details, the former element became rather too loudly asserted. This was especially disturbing in the wonderful scene of *Liu's* death, accompanied by some of the most beautiful mu-

(Continued on page 42)



A scene from the revival of *Turandot*, the setting and costumes designed by Sven-Erik Skawonius

Ann Arbor Regains Pre-War Splendor

Attendance Figure Over 30,000 Mark — Ormandy Leads Classics and Novelties — Prokofieff Cantata Wins Praise

By HELEN MILLER CUTLER

ANN ARBOR, MICH.

WITH attendance figures for the six concerts of the 53rd annual May Festival passing the 30,000 mark, Dr. Charles A. Sink, director, could feel well satisfied. The Philadelphia Orchestra, here for its 11th consecutive season, a dozen sterling soloists, the Choral Union of 350 mixed voices and the Youth Chorus all added to the glamour in Hill Auditorium from May 2 to 5.

Soloist on the opening night, Thursday, was Jussi Bjoerling, who quickly won Ann Arbor audiences with his lush and lyric tenor voice so admirably suited to the Douce Image from Massenet's *Manon* and the Flower Song from *Carmen*. In the same nostalgic vein as the French group were both Italian numbers, *Che gelida manina* from *La Bohème* and *E lucevan le stelle* from *Tosca*. He sang *Questa o quella* from *Rigoletto* after repeated curtain calls.

Eugene Ormandy opened with the Sibelius Fifth, deftly bringing out the contrasting moods of melancholy and exultation, bleakness and warmth.

The Ballet Suite from Gustav Holst's *The Perfect Fool* was an amusing trifle. Its hearty reception confirmed the popularity of the late English composer in Ann Arbor, as his *Hymn to Jesus* had its American premiere here in 1923, and his *Choral Fantasia* in 1932, both under Mr. Holst's direction. Equally charming was the final number of the May 2 program, the suave and titillating *Daphnis and Chloe Suite* of Ravel.

Mozart Requiem Superbly Sung

The second concert was the customary double feature, offering for the initial half Mozart's Requiem Mass, directed by Hardin Van Deursen, conductor of the Choral Union, and abetted by four fine soloists and the Philadelphia Orchestra. The chorus, slightly reduced in number during the war years, has now regained its full vigor and gave one of the finest performances ever heard in Ann Arbor by this reviewer. In enunciation, attacks and releases, shading and sheer volume, it was tops in choral singing.

The flute-like soprano of Ruth Diehl, the impeccable style of tenor William Hain, the sonorous depths of Nicola Moscona's bass and the soaring beauty of Jean Watson's contralto, all combined to form the best quartet ever assembled here. Incidentally it is a pleasure to hear a contralto whose tones are not throaty.

Following the intermission, Alexander Hilsberg took up the baton for his debut as conductor here. Perhaps his being a violinist had something to do with the perfect rapport achieved in the Tchaikovsky Concerto but the fact remains that it was a transcendent performance, blending tonal grandeur and depth of feeling into one superb whole. After being recalled many times, Mr. Milstein responded with his taxing variations on the Paganini Caprice (XXIV).

Saturday afternoon, May 4, was the day for Ann Arbor's 400 school children to form their giant horseshoe on Hill Auditorium's stage. As usual the moppet's matinee caused ripples of "Ohs" and "Ahs" not only for their uniform appearance all in white but also for their excellent singing under the direction of Marguerite Hood. The Philadelphia Orchestra opened the program with Smetana's *Bartered Bride Overture*, after which Mr.



Festival artists and director (left to right): Marguerite Hood, conductor of the Youth Chorus; William Kincaid, flutist; William Kapell, pianist; Mrs. Sink, wife of the festival director; Rosalind Nadell, soloist in the Prokofieff cantata; Alexander Hilsberg, associate conductor, and Charles A. Sink, festival director



Bidu Sayao with Harl McDonald, manager of the Philadelphia Orchestra, in the League Gardens



Nathan Milstein, violinist, and Eugene Ormandy, conductor of the Philadelphia Orchestra



Soloists in the Mozart Requiem (left to right): William Hain, tenor; Ruth Diehl, soprano; Jean Watson, contralto, and Nicola Moscona, bass



Jussi Bjoerling strolls in the Gardens of the Michigan Union



Anne Brown, soprano, enjoys a brief siesta

Hilsberg turned the podium over to Miss Hood.

The results of her intensive training of the school children were especially noticeable in their distinct enunciation and their facility in part singing. A dozen American folk songs deftly orchestrated by Dorothy James, included a sailor chanty, river boat ballad, Kentucky mountain music, Negro spiritual, Creole and other sectional songs, ending with the jovial hand-clapping *Rosa-Beck-a-Lina*. Miss Hood received a rousing ovation, after which the children were treated by Mr. Hilsberg to an equally rousing Finlandia. The Youth Chorus also remained on stage for the soloist's first group.

Anne Brown made her Festival bow in two operatic arias that revealed the wide range of her voice as well as her histrionic ability. The *Ritorna vincitor* from *Aida* and *Voi lo sapete* from *Cavalleria Rusticana* were well suited to her flexible dramatic soprano. After the intermission she returned for a group of excerpts from Gershwin's *Porgy and Bess* in which her lyric qualities were disclosed. Her singing of the plaintive *My Man's Gone Now* and Summer-time brought on such a storm of ap-

plause that Miss Brown finally sang a Negro spiritual (*Heaven is my home*) without accompaniment.

Mr. Hilsberg brought the matinee to its conclusion with two more lustrous readings, the Scherzo and Nocturne from Mendelssohn's *A Midsummer Night's Dream* and Strauss' *Till Eulenspiegel*.

Mr. Ormandy resumed his place Saturday night and breezed through Mozart's Symphony No. 40. Since Ann Arbor has heard it hundreds of times, those 20 minutes might better have been given to an American premiere. What with the Requiem and Symphony, it began to look as if Mozart was the man of the year when Bidu Sayao opened her part of Artist's Night with the Batti, batti from *Don Giovanni*.

In this and in the *Ah, non credea mirarti* from Bellini's *La Sonnambula* she again endeared herself to Ann Arbor music lovers for her unexcelled restraint, her unflinching style sense and an uncanny feeling for tone coloring. Mr. Ormandy's accompaniments were the most congenial yet heard. The soprano's second group was even better suited to her legato voice and Latin temperament, a lovely Spanish song by Obradors and the Lament of

the Marquise de Santos by Villa-Lobos. She finished in a blaze of glory with two gay arias from *La Fille du Regiment*.

One of the orchestral highlights of the festival was the colorful Pines of Rome which resulted in another accolade for Mr. Ormandy. Between Miss Sayao's groups the orchestra played Bernard Rogers' brief but beautiful "Soliloquy for Flute and String Orchestra", with William Kincaid as soloist. It was good as far as it went but too brief to make a deep impression. This and the earlier Gershwin were the only American works on the festival programs.

On Sunday afternoon, more serious fare was offered when Mr. Hilsberg conducted an all-Brahms program with William Kapell making his festival debut in the first piano concerto. The matinee opened with the Academic Festival Overture, after which Mr. Kapell, so youthful and shy in appearance, showed a power, understanding and exceptionally brilliant pianism which belied the gentle manner. Mr. Hilsberg and the orchestra gave him perfect support to the very end, at which point the 5,000 listeners paid him a thunderous tribute. The final portion was dedicated to the

(Continued on page 37)

MEPHISTO'S MUSINGS

Dear Musical America:

Reginald Stewart, distinguished conductor of the Baltimore Symphony, passes along an urgent appeal from a constituent in one of the farther reaches of his Maryland bailiwick. "Will you please," says his correspondent, "let me know the names of piano compositions (not too difficult) in: D flat and E flat major; F sharp, G sharp and A sharp major; C natural; D, E, F, G, A, and B major."

I am impressed, no less than Mr. Stewart, by the magnitude of the assignment; and I am dimly aware of a joker in it besides. Of course, I can think of one or two piano pieces (not too difficult) in D flat, E flat, C natural and so forth. But what about those G sharp and A sharp items? And don't be too quick to point out that these two keys are really just A flat and B flat, respectively, because they aren't. I haven't had a chance to look into the matter, but I dare say the morning mail will bring me news that Edgar Varese, Henry Cowell, John Cage, or somebody, has indeed written pieces in these very keys, that they are for piano and that, as a matter of fact, they are not too difficult.

Meanwhile, Mr. Stewart and I are not jumping to any conclusions.

Word comes via the United Press from Moscow that Nikita Bogoslovsky, "Russia's most popular composer" and aged 32, has completed the score of a "gay" operetta entitled *Eleven Unknown*, glorifying the recent tour of Great Britain by the Soviet Dynamo Football Club. The operetta is in four scenes, three in London and one at the Moscow Airport. It is designed to promote friendly Anglo-Soviet sports relations, according to the composer. The work is soon expected to have its premiere in Moscow's leading operetta theatre.

This little news note, apart from the idea we had that Shostakovich was the most popular Russian composer (apparently it is only in America that Shostakovich is most popular in Russia), prompts the imagination to dwell on the results of a visit of the Dynamo Football Club to the United States.

Despite the fact that the Dynamo

Club is probably a soccer team—as football is soccer, or rugby in England—the Soviet Union might possibly scrape up somewhere within its borders, an eleven comparable to that of Notre Dame, Yale, or the University of Southern California. Mr. Bogoslovsky might find sufficient inspiration in the international match to stage an operetta in a stadium with the spectators as a mammoth chorus, chanting antiphonally the Brekekekex Coax Coax refrain from Aristophanes' *The Frogs*. The cheer leaders, both male and female, would serve admirably in the Dance of the Tumblers; there might even be a charming little Ballet of the Waterboys, with the referees in their striped shirts for a spot of color. Then for that slightly sobering touch, that one moment when the operetta would delicately glance in the direction of melancholy, and without which it would lack depth, there would be the Dirge of the Losing Team. Then for the Grand Finale—really, the possibilities are enough to make Mr. Bogoslovsky grow lyrical—the Grand Finale would show the American Prexy (baritone) blessing the union of the captain of the winning team (bass) and the daughter (soprano) of the professor (tenor) of political science (emeritus), all tableau, with a victory dance and torchlight parade in the background at LaGuardia Field, winding beneath the wings of New York to Moscow jet-propelled plane as the winning team prepares to depart. Being a Russian operetta, the winning team of course would be Russian.

That ought not to put too great a strain upon the relations of the U. S. S. R. and the U. S. A.

* * *

A question was put to me the other day concerning the age of my neighbor on another page, *What They Read 20 Years Ago*. Ordinarily I do not go about asking people their age, since my own goes back beyond the faint glimmerings of recorded time. However, since he is but a youngling, I have traced his baptismal record and discovered that he was born March 25, 1930. He had a father (naturally), who was something of a patriarch; a lit-

tle larger in size and with a longer handle, called *Musical News of Thirty-Five Years Ago Today*. He was a war-baby, born on June 30, 1917, and drew his inspiration from the files of the predecessor of *MUSICAL AMERICA*, the *Music and Drama*, published and edited by John C. Freund, harking back, in his first reminiscence to July 1, 1882.

The person who asked me the original question also wanted to know why "20 years ago" was so rigidly adhered to; why not 21, or 31 or even 40 years ago? There are several reasons. 20 is a good round figure and remains well within the borders of memory. After all, if you go too far back, the column would lose interest for a great many people. But I decided that, as long as I was rummaging about, digging up the past (a thing I'm very adept at), that I would, this once, satisfy the importunate questioner and double the present bid in spades.

Herewith a few choice items presented under the heading "What They Read 40 Years Ago."

"Frank Gardner, dashing *viveur* successful financial operator and erstwhile star on the French and English turf, has offered \$150,000 for the control of Mischa Elman's services during the next seven years, i.e., until the wonderful young Russian violinist attains his majority."

"The third symphony concert for young people was given in Carnegie Hall on Jan. 6 with Sigismond Stojowski playing the Saint-Saëns C Minor Piano Concerto."

"Nellie Melba has given up coming to America this season because of the sea trip and fatigue of railroad travel."

"The New York Symphony played, as a novelty, Loeffler's *The Death of Tintagiles*."

And just to prove that things were not so different 40 years ago, "The strike of the Metropolitan Opera House Chorus was amiably settled for an increase in salary of from \$15 to \$20 a week." (They now get \$65). One other item in this connection that I forgot to mention, the strike was settled, as

Mr. Conried put it in a "speech before the curtain. 'Without recognition of the union.' Ah, the golden years!"

A few miscellaneous notes and quotes: "The Savage Opera Company gave *Die Walküre* in New Orleans. Worcester, Massachusetts, is planning its Fall Festival. Art(h)ur Rubinstein, the Polish pianist, made his American debut in Carnegie Hall on Jan. 8 with the Philadelphia Orchestra under Fritz Scheel. A Canal street junk dealer found the scores of Tchaikovsky's *Iolanthe* and *Pique Dame* in an old trunk. John Philip Sousa conducted a Sunday night band concert in the Hippodrome. Lillian Nordica began a Spring tour of 25 concerts. Johanna Gadske slipped and fell while boarding a train in Troy, N. Y., and wrenched her knee. Sir Edward Elgar announced that he would come to the United States to conduct at the Cincinnati May Festival. The Manhattan Opera is nearing completion. Besie Abbott made her debut at the Metropolitan Opera House in *La Bohème*. Caruso stood on a street corner whistling *Yankee Doodle Dandy* until he had attracted quite a crowd, and one woman remarked, "Yes, but you can't get him to sing for nothing." Edvard Grieg will give a recital of his own piano compositions in Queen's Hall, London. David Warfield is still stirring New York with his performances in the play, *The Music Master*. Geraldine Farrar signed a contract to sing at the Metropolitan Opera House. Emma Eames gave her only New York recital of the season. Moriz Rosenthal plans an extended tour of the United States and Canada. Mahler's Fifth Symphony received its New York premiere by the Boston Symphony. Emma Calvé spent five hours in a dentist's chair in Kansas City."

The old headline put it bluntly. "Calvé Has Pyorrhea."

* * *

And now it is inevitable, I suppose, that my own age be called into question. Ancient I am, but in the guise in which you know me, comparatively young, 38 years, two months and some days. My initial appearance was insidious, quite in character, in fact, for I slipped unobtrusively onto page 13 (my favorite number), on Feb. 15, 1908.

I've changed very little since then. My cloak has been shortened; it used to trail over my left arm into the word "Musings", and the type itself has grown fatter with age, but I have remained my slender self, I'm happy to say.

I have had progenitors, too. One of them ran a column called *The Passing Show*. His name was Seraph and he had a crony called Cupid Jones. They first appeared in 1882, but their time was brief. There were other, weaker offshoots, distant cousins called, *It Is to Laugh* and *What the Gossips Say*, but they were all chaff and bran, crows and daws; link-boys in the early hours of the paper that ran before the Satanic majesty. Well, it's not the first time that the devil was born of the union of Cupid and a seraph, says your

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CONCERTS *in New York*

RECITALS

Sylvia Dickler, Pianist (Debut)

A musical talent of a high order was revealed in the first New York recital of Sylvia Dickler, who appeared in Town Hall on April 14. In everything that she did the young pianist showed taste and imagination, and her performances were vitalized by a natural sense of musical phrase and nuance. The program included the Bach-Liszt Organ Prelude and Fugue in A Minor; Beethoven's Sonata in E, Op. 109; Prokofiev's Sonata No. 3; and works by Brahms, Scarlatti and Chopin. The Beethoven sonata was naturally a tough nut for so young an interpreter to crack, but Miss Dickler played it originally and convincingly, though there were aspects of the music which she will understand better when she has reached full maturity as an artist. Her technique was remarkably resourceful; and she was able to produce in all degrees of loudness that singing tone which is almost a rarity among young pianists these days. The audience gave her an enthusiastic welcome.

Kenneth Spencer, Bass

Unusual intelligence and sensitivity marked the recital given by Kenneth Spencer, bass, in Town Hall on the afternoon of April 21, for the benefit of the National Negro Congress. Mr. Spencer has a powerful voice of rich timbre and wide range, but he is far too much of an artist to exploit these aspects of his equipment. In Schubert's Abendrot, Debussy's Beau Soir, and in several of the folk songs which were included on his program he revealed

an ability to color and shape a vocal phrase with memorable finish and a highly developed sense of musical style. The program opened with arias and songs by Mozart, Legrenzi, Sarti and Handel. The group of Schubert Lieder included Der Wanderer, Mut and Ungeduld; and Mr. Spencer completed the recital with Negro people's songs and Old Man River, which he is singing nightly in the revival of Showboat. Jonathan Brice, his accompanist, played the entire program not only from memory but with impeccable taste and unity with the singer. The audience was warmly enthusiastic.

Aubrey Pankey, Baritone

Aubrey Pankey did some extremely tasteful and intelligent singing at his Town Hall recital on April 23. So long as this baritone is content to confine himself to songs of a lyric nature and a restricted vocal range his work pleases by its continence and delicacy of style and feeling. For this reason he was at his happiest in such matters as Salvatore Rosa's Star Vicino, Caccini's Amarilli, Scarlatti's Gia il sole dal Gange, Schubert's Im Frühling and Ave Maria. In these and others of the kind he phrased like an artist and exhibited real sensitivity in capturing the right moods. Unfortunately, Mr. Pankey found it necessary to attempt songs like Schubert's massive Dem Unendlichen, his tragic Erstarrung and vigorous Der Schiffer and in numbers of such large scale and dramatic exaction the limitations of his vocal equipment and the dryness and strained quality of his tone made it clear that he was out of his province. All the same, the singer appears to have worked hard in the past year to correct certain faults and the recital was consequently



Sylvia Dickler



Kenneth Spencer



Aubrey Pankey

one of the best he has given here in some time.

Songs by Guion, Quilter, Rachmaninoff, Fauré, Massenet and others completed his program in which he had the efficient assistance at the piano of Rudolph Schaar.

Frances Dutton, Mezzo-Soprano

Frances Dutton, mezzo-soprano from Vancouver, gave a recital of songs and operatic arias at the Times Hall the afternoon of April 14. Her program included such matters as Gluck's Divinités dy Styx, an aria from Massenet's Le Cid, songs by Handel, Arne, Dowland, Schubert, Schumann, Strauss, Weingartner, Chausson, Respighi, Grieg, Hageman, Obradors and others. Miss Dutton's voice is one of unusually fine natural quality but frequently hampered by defects of production. From the standpoint of interpretation and style her work was uneven. Almost the best feature of the afternoon was her delivery of Strauss' Traum durch die Dämmerung. The singer needs to pay far more attention to the quality of her enunciation in whatever languages she sings. Arpad Sandor was her accompanist.

Hall Johnson Conducts Festival Negro Chorus

A new organization, the Festival Negro Chorus of New York, was heard at the New York City Center on April 15, under the leadership of Hall Johnson, in an Easter cantata, Son of Man, with text and music arranged and composed by Mr. Johnson. The chorus is open to all who are interested, and its principal aims are to aid young Negro music students and to develop and present Negro creative art in all its forms. Son of Man tells the story of the crucifixion and resurrection in music, interspersed with a spoken narrative. Its most impressive sections were the Spirituals and other songs which Mr. Johnson had woven into the texture. The singing of the various soloists and of the chorus was wholly spontaneous.

Ralph Kirkpatrick, Harpsichordist

Now that the harpsichord has been re-established as a concert instrument, we can realize how distorted an impression of 18th century keyboard music people must have had who heard it only on the piano; and the recital which Ralph Kirkpatrick gave in Town Hall on April 16 served to emphasize the fact. The richness of ornamentation, the enchanting colors and orchestral sonorities, and the rhythmic subtleties of Couperin, Rameau, Bach and Scarlatti require the harpsichord. Mr. Kirkpatrick was at his best in five Scarlatti sonatas and the amusing Fastes de la grande et ancienne Ménestrandise by Couperin. The intelligence and gusto of these performances won an immediate response. In Bach's Italian Concerto and Chromatic Fantasy and Fugue one wished for more rhythmic certitude and imaginative power.

Rachmael Weinstock, Violinist

Rachmael Weinstock, violinist, and a member of the one-time Manhattan Quartet, was heard in a recital at the Town Hall April 17. With Valentin Pavlovsky at the keyboard, he offered the sonata in A by Han-

del, another in the same key for violin and piano by Gabriel Fauré, Mozart's D Major Concerto, Stravinsky's Duo Concertant and shorter pieces by Arthur Benjamin, de Falla, Ravel and Saint-Saëns.

Quartet style is one thing and solo virtuosity another and not every violinist makes the transition easily. Certainly Mr. Weinstock does not appear to have done so with complete success. His best playing at the recital in question was accomplished in cantilena, such as the slow movement of the Handel Sonata. In music calling for faster tempos and greater spirit or brilliance he fell into the mistake of striving for a larger tone than his normal one and ended by producing rough and edgy sounds. His intonation, furthermore, was frequently inaccurate. The beautiful Fauré sonata received a generally prosy performance that showed on the part of both violinist and pianist alike little grasp of its content and essential style.

Anita Weinberg, Pianist (Debut)

Anita Weinberg, a young pianist of uncommon talent and appeal, made a highly successful debut at the Times Hall on April 25. Miss Weinberg's performance may acquire a greater emotional depth in the process of time but even now her playing shows sensitiveness, musical feeling and a real quality of imagination. Technically, moreover, she is soundly schooled and her interpretations exhibit unfailing interest. There were remarkable effects in her treatment of Bach's B Flat Partita, with which she began, especially the varieties of touch and tone colors employed in the various da capos to evoke the different harpsichord registers for which this music was conceived. Miss Weinberg followed up her Bach with a lively, clean-cut and thoroughly tasteful interpretation of Mozart's D Major Sonata (K. 576), where the

(Continued on page 13)



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RECITALS

(Continued from page 12)

poetic and virtuoso elements were admirably balanced. She grasped the style and the romantic spirit of Schumann's Abegg Variations with real surety of musical instinct as well as a sense of delicate nuance and facile bravura. Works by Kabalevsky, Ravel and Chopin displayed other aspects of her skill. An enthusiastic gathering gave the promising newcomer a deserved ovation. P.

Hazel Griggs, Pianist

A commendably adventurous program lent interest to the recital given by Hazel Griggs, pianist, in Town Hall on the afternoon of April 20. Two pieces by Paul Bowles, La Cuelga and Carretera de Estepona, and a Toccata by Charles Mills had their first performances, and for good measure of novelty Miss Griggs also played Alban Berg's Sonata in B Minor. The Bowles and Mills works proved to be welcome additions to the repertoire and they spurred the pianist to her best performances. The rest of the afternoon was devoted to familiar music by Scarlatti, Haydn, Chopin, Brahms and Gershwin. Her audience was cordial. B.

Maria Jeritza, Soprano

The excitement, the glamour and the beauty of an era long past returned for a fleeting hour and a half to the stage of Carnegie Hall the evening of April 29 when Maria Jeritza, lovely Metropolitan Opera star of another day, returned for her first public appearance in New York in something like 14 years. From the moment this regal figure made her entrance, clothed magnificently in an all-white, spangled gown set off by the familiar crown of golden hair, the evening was one long ovation. Prolonged applause greeted her before she had sung a note and it was continued rapturously between every number by a distinguished international audience which filled every seat and overflowed on to the stage. There were innumerable encores, and the intermission brought bank upon bank of flowers. Never in recent memory has the New York public done greater homage to a returning favorite.

The years have not diminished Mme. Jeritza's magnetic stage presence, nor the graciousness and style that mark the grand lady of the lyric theatre. Neither has the voice lost its immense power, nor its flexibility between fortissimo and pianissimo. What difficulties the singer had were mainly with intonation—a consistent flattening and want of tonal focus—and a related lack of clarity in diction. Her program was something of a *tour de force*, beginning with "Dich teure Halle" from Tannhäuser and proceeding with such standard repertoire, lyrical and operatic, as Strauss's Zueignung; Schubert's Erlkönig; "Adieu forêts" from Jeanne d'Arc; "Voi lo sapete" from Cavalleria Rusticana, with the addition of songs by Debussy and Duparc, and an American group by Charles, Ware and Kernochan. Her final, and most effective performance was the closing scene from Salome for which the footlights were turned up and Mme. Jeritza gave a gripping dramatic, as well as vocal, enactment of the kiss episode. Her able accompanist, Paul Meyer, prefaced this with the Dance of the Seven Veils which was an heroic achievement considering the completely orchestral nature of the music and the fact that it is virtually unplayable on the piano. Many encores later, the audience reluctantly departed with nostalgic souvenirs of a musical and emotional experience not soon to be forgotten. R.

Norah Trangmar, Soprano

In Carnegie Chamber Music Hall on the afternoon of April 22 Norah



Hazel Griggs tries over the piano pieces by Paul Bowles (left) and Charles Mills which she played at her recital

Trangmar, mezzo-soprano, appeared in a recital of classic and modern songs. Lyrics by Robert Jones, Campion, Dowland, Dalcroze, Doret, Ferrari, Schoek, Austin and Vaughan Williams made up the program. Edna Sheppard was the accompanist. N.

Alice Howland, Mezzo-Soprano

Alice Howland, mezzo-soprano, who appeared in recital at the Times Hall on April 30, had not sung more than a dozen bars before it was clear that one of the most accomplished, intelligent and sensitive concert artists of recent seasons confronted the audience. Strictly speaking, the event was not a debut. Miss Howland has already been heard in opera at the City Center, in Philadelphia and in Canada, as well as in solo capacities with the City Symphony and the Collegiate Chorale, besides having had much radio experience. But the present occasion was no less the most heart-warming kind of a surprise. It will be astonishing if this well-graced and uncommonly talented young woman does not become a fixture on the local scene.

Her true province is the German Lied, admirably as she did everything else she undertook on this particular occasion. Her treatment of lyrics by Mozart, Mendelssohn, Brahms and Strauss was in the finest tradition of Lieder singing with respect to finished style, emotional communication, subtleties of shading and inner intensity. Miss Howland's interpretations are beautifully composed and she has rare skill in capturing the most delicate phases of a lyric mood and of sustaining with exquisite musical sense a vocal line. Finer performances of songs like Mendelssohn's Suleika, Brahms' Von ewiger Liebe, Der Kranz and Alte Liebe or Strauss' Heimliche Aufforderung are rare; rare, too are the artists who treat their texts with such perception and clarity.

To her prevailing intelligence, taste and musicianship Miss Howland adds a voice of unusual beauty, exceedingly well schooled and of gratefully even scale. Whatever its volume may be in a larger theatre it was more than ample for the spaces of Times Hall. Possibly the artist was not so wholly in her field in Debussy's *Enfant Prodigue* aria or Duparc's *Manoir de Rosamonde* as she was in Brahms and Mendelssohn, yet her deeply moving and atmospheric performance of Tremisot's *Novembre* stood out among the high spots of the recital. There was no mistaking the warmth of the applause with which the delighted gathering received her. Miss Howland was also most fortunate in her accompanist, Robert Payson Hill. P.

Marymount College Glee Club

As meaty a program as has been given hereabouts by a women's chorus



Maria Jeritza



Alice Howland

in a long time was presented by the Marymount College Glee Club under the baton of Giovanni Camajani in Town Hall on April 26. These young ladies and their conductor were not content, fortunately, to devote their list of songs to the violets-in-May, blue-bird-singing, lullaby variety so dear to women's choruses. Instead, there were Gregorian Chants, a fist full of first performances and works by Copland, Virgil Thomson, John Jacob Niles, Bela Bartok and Henry Cowell, four lovely old rounds and other works of equal interest.

The program was not only well

chosen, but also well sung. Faults of intonation and attack, the Waterloo of so many amateur choruses, were negligible. The quality of the ensemble's tone was consistently pleasing. Matters of interpretation were managed admirably which was no mean task considering the unusually difficult scope of the program.

Top honors among contemporary composers were carried away by Copland for his rousing setting of Henry Abbey's poem, *What Do We Plant*, and by Virgil Thomson whose sinewy, straightforward Mass for Women's Voices and Percussion was given an entirely commendable performance.

The audience was effusive with its approval of the proceedings, recalling Mr. Camajani repeatedly. M.

Vladimir Horowitz, Pianist

Another capacity audience filled Carnegie Hall on April 24 for Vladimir Horowitz's third concert of the season. The pianist was in best form and also in a generous mood, adding a sizeable bouquet of encores to his program, which included the Mendelssohn Variations Sérieuses,

(Continued on page 19)

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Visiting Conductors Appear in London

Sadler Wells Ballet Presents New Works by Arthur Bliss

By EDWARD LOCKSPEISER

LONDON

THE most recent of the distinguished foreign conductors who have visited England lately is Victor de Sabata, the acting director of La Scala for the past 15 years and the first Italian musician to visit England since the war. His appearance with the London Philharmonic has been a triumph. Mr. De Sabata is a most stimulating and exciting conductor possessing a technique all his own, seemingly extravagant but wonderfully expressive. His control of tone-color is masterly and the playing of the orchestra under his direction was as fine as anything heard in London during many years.

Pictorial Works Excel

Mr. De Sabata obviously excels in works of a pictorial, or descriptive appeal, such as Berlioz's Roman Carnival Overture or Respighi's Pines of Rome of both of which he gave unforgettable performances. I am told that his performances before the war of Verdi's Otello were unique in their grandeur, which I can well believe, for he brings to everything he plays a sense of drama compelling him to bring into sharp relief the expressive power of every phrase.

The conductor who refused to conduct in Italy during the war and who is appearing in England as Arturo Toscanini returns to La Scala, will tour the country with the London Philharmonic and will also conduct the BBC Symphony.

An old favorite with English audiences, the Swiss conductor Ernest Ansermet, returned recently to give a most impressive new work by Kodaly, his Variations for Orchestra (composed during the war



A scene from *Miracle in the Gorbals*, a new ballet by Arthur Bliss, recently performed by the Sadler's Wells Ballet at Covent Gardens in which the role of the Stranger was taken by Robert Helpman, the Official by David Paltenghi and the Suicide by Pauline Clayden. Choreography was by Robert Helpmann, scenario by Michael Bentham, music by Arthur Bliss and decor by Edward Burra.

and smuggled out of Hungary into Switzerland).

Mr. Ansermet's authoritative reading of Petroushka with which he has been associated ever since the days of the Diaghilev Ballet was as invigorating as ever and so was his sensitive reading of Debussy's *La Mer*. Other memorable performances of *La Mer* were given here recently by the Paris Conservatoire Orchestra under Charles Münch and by Albert Wolff who conducted the BBC Orchestra on his way to Paris from Buenos Aires.

The Concertgebouw Orchestra from Amsterdam under its recently appointed conductor, Eduard van Beinum, met with brilliant success during a week's tour, and other visiting conductors include Manuel Rosenthal of the Orchestre National in Paris who gave a splendid performance of Stravinsky's Symphony of Psalms, Issay Dobrowen of the Stockholm Opera and Franz André of the Belgian Radio.

All this activity illustrates the fact that London is again resuming its place as a great international center of music. While distinguished artists from abroad arrive here in increasing numbers, many English musicians have been traveling overseas. Sir Adrian Boult, returning from his highly successful series of concerts with the Boston Symphony, gave a remarkable performance of Bartók's Concerto for Orchestra.

Earlier Sir Adrian had conducted in Paris, Brussels and Amsterdam and he is shortly to visit Prague to conduct a concert of English music at the International Festival. Maggie Teyte, another English artist recently returned from America, was at the top of her form in an entrancing recital of French music at Wigmore Hall.

Many new works by contemporary British composers have attracted international attention. Benjamin Britten's opera *Peter Grimes* has been revived by the Sadler's Wells Company and is also being given at Stockholm, Copenhagen and in Switzerland. This talented and prolific composer, still in his thirties, has completed his second opera *The Rape of Lucretia* to be given in July during a short season

at Glyndebourne under the direction of Ansermet.

Other new works of Mr. Britten include the John Donne Sonnets, favorably comparing as a song cycle with his Michelangelo Sonnets and *Les Illuminations*, and a second string quartet. Michael Tippett's oratorio *A Child of Our Time* has had many performances both in London and the provinces and has been given in a French version in Brussels. Alan Rawsthorne's piano concerto is well on the way to becoming a favorite and was an outstanding success at one of Sir Adrian Boult's concerts in Paris. His overture *Cortèges* has been heard several times since its first performance at the Promenade Concerts last year.

New Ballets Given

At Covent Garden the Sadler's Wells Ballet are giving two new ballets of Arthur Bliss, *Miracle in the Gorbals* and *Adam Zero*. Both have dramatic scenarios and the scores are typical of Bliss's vigorous clear-cut style. The French Ballets des Champs-Élysées are here for a short season giving Henri Sauguet's moving little ballet *Les Forains* and Stravinsky's *Jeu de Cartes*. Vaughan Williams's opera *Sir John in Love* has been revived by the Sadler's Wells Company.

Among the soloists new to England since the war, the French violinist, Ginette Neven, has won especial success. Her performances of the Beethoven, Brahms and Sibelius concertos reveal an artist of great power and command. Jacques Thibaud has been here again, playing exquisitely in his inimitable manner. The Bartók violin concerto, first introduced here during the war by Yehudi Menuhin, has been heard in further remarkable performances by Max Rostal.

Dame Myra Hess, whose daily lunch-hour concerts at the National Gallery throughout the war have now been brought to a close, maintains her place in the front rank of English pianists together with Clifford Curzon, Solomon, Moiseiwitsch and Cyril Smith. Ethel Bartlett and Rae Robertson will be returning to England shortly and so will Artur Schnabel who will give recitals at Albert Hall.

This all too short dispatch is intended as nothing more than a bird's eye view of the activity and vitality that is returning to musical London. Many interesting events are scheduled for the near future.

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Rigoletto Opens City Center Opera



Barry Kramer
Laszlo Halasz, artistic and music director of The City Centre Opera, rehearsing the Rigoletto quartet (from the left) Margery Mayer, Eugene Conley, Ivan Petroff and Rosemarie Brancato

Ivan Petroff, Rosemarie Brancato, Eugene Conley Take Leads

The New York City Center Opera Company began a spring season on May 9 before a very large and applauding audience. The opera was Rigoletto, with the Bulgarian baritone, Ivan Petroff, as the Jester, Eugene Conley as the Duke, Rosemarie Brancato as

Gilda, Rosalind Nadell as Maddalena, James Pease as Sparafucile, and Grant Garnell as Monterone. Laszlo Halasz conducted. Leopold Sachse officiated as stage director, and Richard Rychtarik supplied some interesting scenery.

The performance as a whole was spirited and lively. Mr. Petroff's Rigoletto is not new to this city, since it was heard on a number of occasions with the San Carlo company. His debut at the City Center again marked him as an experienced artist and he filled the dramatic requirements of the part according to well established conventions. His singing was on a level with his acting, though he happened to be struggling against a severe indisposition, which was only momentarily apparent.

Miss Brancato's Gilda was appealing and the soprano harvested much applause for her delivery of the music, particularly the Caro Nome air. Mr. Conley furnished some of the best vocalism of the evening and his Duke was at all points persuasive. Both the Sparafucile of Mr. Pease and the Monterone of Grant Garnell filled the requirements of their roles. The conducting of Mr. Halasz afforded some striking contrasts of tempo. The lesser roles were well filled and Leopold Sachse supplied a few novel nuances of stage direction. When Monterone launched his curse, for instance, the scene was suddenly darkened and remained so till the end of the act.

Y.

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Barry Kramer
Enzo Mascherini, Italian opera star, meets American colleagues. From the left, Virginia MacWatters, Gilda in Rigoletto; Rosemarie Brancato, Violetta; Rosalind Nadell, Maddalena



Barry Kramer
Winifred Heidt (Carmen) and James Pease (Escamillo), rehearse with Jean Morel, conductor

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Our Third Annual Radio Poll

THE steadily mounting interest and prestige attaching to MUSICAL AMERICA's Annual Poll of Music on the Air, in musical circles as well as in the radio industry itself, have made the effort eminently worthwhile on our part and also on the part of the music editors and critics of the daily press who so conscientiously have co-operated in it.

This poll represents the only national body of informed opinion expressing itself today on matters of musical importance in the field of radio. Thus it becomes a unique and accurate yardstick by which radio may measure its own achievements. It also provides a clinical check on the condition of music on the air for the benefit of the musical profession and offers a highly articulate forum in which judgments may be expressed freely, but not without responsibility.

A table of artistic standards automatically is set by the awards of outstanding achievement to programs in different categories and to individual artists. Everyone may not always agree with the choices made, but those choices nevertheless set a gauge of quality which can be met only by a high general level of performance.

Of equal importance are the responses to the questions on controversial matters among current broadcasting practices. This year, for instance, we find a considerable majority of voters dissatisfied with the musical accomplishments of local stations. The balloting reveals a prevalent disposition on the part of these stations to "let George do it," so far as good music is concerned, and to lean more and more upon the networks for service in this department. Many people may have thought this condition peculiar only to stations in their own vicinity. But it is now demonstrated to be national.

Composers should take heart from the overwhelming affirmative given to the question of more opera composed especially for radio presentation. An urgent desire exists, apparently, for a new musico-dramatic form which radio is in a position to devise and promulgate.

There was nothing surprising, perhaps, in the preponderance of "peeves" centering about the number, length and character of commercial announcements on musical programs. These seem to be universal complaints and their remedy undoubtedly is the greatest single problem facing broadcasters today. However, the men and women of the press underline another situation, not so profoundly vexing as the preceding, but hardly less significant to music-lovers. That is the practice of piling up serious music programs on weekends and scheduling such programs as there are on other days at hours which are inconveniently early or late for the average listener. The commercial element, of course, is the determining factor in such scheduling. But it is the hope of the editors

that something can be worked out to put the music allotment on a more even keel.

Viewed over-all, this third annual poll makes a definite contribution, in our opinion, to better understanding and closer liaison between radio and the field of music whose mutual interests become more clearly defined with every passing year. We submit it, with pride in its honesty and objectivity, to all whom it may concern.

Film Series to Depict Composers' Lives

ADVICES from Hollywood have it that James A. FitzPatrick, of Traveltalk fame, is about to embark upon a series of a half dozen or more short film subjects based upon the lives of noted composers. Moviegoers have accompanied Mr. FitzPatrick on many an excursion to the pampas of South America, the ancient cities of India and the Pueblo civilization of our own South West; and, for the most part, a very good time was had by all. We hope that the new one-reel journeys to the homes of the musically great may be no less enjoyable and authentic. Especially authentic.

We suspect that Mr. FitzPatrick is too experienced a traveler to be misled by the little fictions and fables he will find strewn about the premises for the edification of the tourist trade. His Bach, his Brahms and his Beethoven, we trust, will have some discernible connection with the men who lived and went about their daily business under those celebrated but widely misappropriated names. Also, we hope he will withstand any temptation to paraphrase the famous closing line of his Traveltalks. For instance: "As the sun sinks low over the G Minor Symphony, we reluctantly take our leave of lovely old Wolfgang Amadeus Mozart."

A Matter of Intelligibility — in Shakespeare, in Opera

PERHAPS the outstanding artistic event in New York as these lines are written is the visit of the Old Vic Theatre Company from London. Their performances of both parts of Shakespeare's Henry IV are examples of individual virtuosity and of superlative team work unsurpassed for years in the American theatre. Would that producers of the lyric drama, no less than those of the spoken play, would strive to apply some of these great lessons in the technique and the spirit of ensemble to the representations they pilot!

One note of criticism has been sounded against these players from overseas and that has to do with their intelligibility. It has not been wholly unjustified. Even persons completely carried by the gorgeous vitality of the performances, by their grand manner, unflagging buoyance and multiplicities of characterization—even such persons have

Personalities



G. U. Enell
Eugene List, pianist, and his wife, Carroll Glenn, violinist, en route to Prague to participate in the 1946 International Music Festival being held there in May and June

been aware of the strain involved from time to time in grasping certain textual passages. This trouble has been variously explained. It has been ascribed in some cases to rapidity of utterance and in others to a British intonation which is presumed to differ widely from the American "accent." Strangely enough, a likelier reason for the difficulty is to be sought in the text of Shakespeare itself.

SUCH a statement is not, really, as strange as it may sound. For all the splendor of its poetry the Shakespearian idiom can be very difficult to understand. Nobody who, in his school days or at other times, has grappled with the plays will have forgotten how many hundreds of pages are crowded with idioms, expressions and phrases, not to mention unusual constructions, that demand careful study and analysis. In the library one is free to re-read certain difficult passages a hundred times or more, as well as consult footnotes, glossaries and other explanatory aids to find out just what this or that means. In the theatre one hears a line and it is gone before one has time to ponder what may be extremely complex, elusive or remote from our manner of expression. Possibly this is not quite so true in the more familiar plays, such as Hamlet, Macbeth or Romeo—precisely because they are familiar. But with rarer Shakespearian experiences, such as Henry IV and the other chronicle plays it is very easy to confound difficulty in catching the sense of unusual or archaic idioms with unintelligibility and to blame some fancied shortcoming of the actor for the trouble.

There is an analogy between this sort of thing and the pain English-speaking people often have in capturing the sense of the text when they listen to opera in the vernacular. Naturally, a singer's enunciation, the acoustics of an auditorium, the composer's orchestration and his treatment of words all play their part. But if sentence structure is at all involved the chances are that the ear (which in the nature of things takes its clue from the music) may be as confused by intricate phrases in an opera book as it is by numberless passages in a Shakespearian play.

MUSICAL AMERICA

Founded 1896

Publishers:

JOHN F. MAJESKI
JOHN F. MAJESKI, Jr.

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113 West 57th St., New York 19, N. Y.
Telephone: Circle 7-0520. Cable address: MUAMER

Subscription Rates: U. S. A. and Possessions, \$4 a year; Canada, \$4.50; Foreign, \$5. Single copies, thirty cents. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright, 1946.

MUSICAL AMERICANA

By HARRY MARLATT

RUSSIA'S UN delegate, Andrei Gromyko, came out of his self-imposed seclusion recently to hear his fellow countryman, Alexander Uninsky, play a short piano recital at a reception given for the foreign press by the security council in New York's Plaza Hotel. Gromyko, speaking in Russian, personally paid his compliments to Mr. Uninsky at the close of the program. . . . Early in May Yehudi Menuhin, with his family, left London for Bucharest where the violinist is to play six concerts for the benefit of the Bucharest Philharmonic.

Authorities of the Austrian government have invited Arturo Toscanini, at present in Milan, to take part in the Salzburg Music Festival, scheduled for August. . . . Grace Moore sang in Italy for the first time a short while ago, donating the proceeds of her concert to the Vatican fund for homeless children. The following day Miss Moore had a private audience with the Pope.

Word has reached Claudio Arrau from the Chilean Embassy in Berlin that his house furnishings, library of music and books and valuable collection of paintings survived the bombings. Although all surrounding warehouses were smashed to smithereens, the one containing Mr. Arrau's belongings miraculously escaped serious damage. . . . Artur Schnabel has learned that his famous library of 4,000 volumes, stripped from his Paris home by the Germans, has been found intact in Berlin. Both Mr. Schnabel and his wife, the former Aniela Mlynarski, became American citizens on May 1. . . . Anatole Kitain, pianist, who leaves shortly for a South American tour, also became an American citizen a short time ago.

Leon Barzin, mentor of the National Orchestral Association, has been awarded this year's Alice M. Ditson Award of \$1,000 for his distinguished service to American music. Mr. Barzin is slated to conduct the NBC Symphony during Columbia University's second annual festival of contemporary American music. . . . Sigma Alpha Iota Certificates of Merit have recently honored Elizabeth Sprague Coolidge and Serge Koussevitzky. Similar awards have gone to Mrs. Edward MacDowell, Howard Barlow, Marjorie Lawrence, Dame Myra Hess and Mme. Yolanda Mero-Irion in previous years. . . . Mayor Vincent J. Murphy of Newark, N. J., paid homage to one of America's leading operetta composers when he proclaimed May 3 Sigmund Romberg Day in his city. On the same evening Mr. Romberg conducted a program of his music in the Mosque Theatre as a part of Newark's Cancer Drive.

Marjorie Lawrence flies to Paris on May 19 to appear in a performance of Tristan and Isolde to be given at the Opera for the benefit of the French Red Cross. From Paris Miss Lawrence goes to London to sing in Albert Hall for the third time within a year. . . . Late in July Zinka Milanov takes off for Rio de Janeiro to sing ten performances in the Teatro Municipal. Among the roles the dramatic soprano will play are Aida, Leonora in La Forza Del Destino and Desdemona in Otello.

Following his performance of the Khachaturian Violin Concerto with the Santa Monica Symphony on May 17, Louis Kaufman flies to Mexico City to make his debut there as soloist with the Orquesta Sinfonica de Mexico. Mr. Kaufman is to play Brahms' Double Concerto with Imre Hartman.

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What They Read 20 Years Ago

MUSICAL AMERICA for April, 1926



Dusolina Giannini is greeted by Mrs. Eugene Meyer at the Westchester County Festival



Members of the Flonzaley Quartet in its 22nd season: Adolfo Betti, Alfred Pochon, Iwan d'Archangeau and Nicolas Moldavan

Notable or Not?

Puccini's last opera, Turandot, had its world premiere last night at La Scala with Toscanini conducting. Principal roles were sung by Rosa Raisa, Miguel Fleta and Giacomo Rimini.

1926

And Now?

When Benito Mussolini wishes to forget the cares of state, it is to music that he turns for relief and consolation. For years the Duce has cherished a violin and when there are clouds to be dispelled, he plays upon it as he did in the days when he was a comparatively obscure newspaper man.

1926

A Propitious Launching

Aida Launches Atlanta Season by Metropolitan. Verdi's popular work is sung by Rosa Ponselle, Giovanni Martinelli, Julia Claussen, Michael Bohnen and Jose Mardones.

1926

Check Your Dates

Emma Calvé, the Carmen of Carmens, has broken the silence of her retirement. This time



Ernest Hutcheson (seated, center) with his class at Chautauqua, New York: (left to right, standing) Oscar Wagner, Abram Chasins and George Gershwin, while seated on the ground are (left to right), Mary Huggins, Muriel Kerr and Jerome Rapaport

FROM OUR READERS

Sailor in Pacific Follows Concert Activities Through MUSICAL AMERICA

U.S.S. Cebu
c/o Fleet Post Office
San Francisco, Calif.

Dear MUSICAL AMERICA:

Through MUSICAL AMERICA I was able to keep on with music in America during the past two years in the Pacific Ocean Areas. Even though one forgot that there were seasons I was able to see the openings and highlights of the musical seasons at home.

My copies of MUSICAL AMERICA were loaned to several of my friends on other ships for their enjoyment and information. I had intended to keep the copies for future reference but when I was in Kobe, Japan, I left them, along with a valuable library of piano music and recordings, with a Russian teacher of piano at Kobe College, Madame Huzieff. With good editions of music being impossible to buy in Japan my accumulation from home was gratefully accepted by the music students there. While in Kobe I was assigned several weeks of duty ashore and found time to study piano with Madame Huzieff, thus adding another benefit to my war-time experiences.

I thank you again for the pleasure and information MUSICAL AMERICA has always given me.

Cordially yours,

EUGENE M. RANKIN.

it is to protest against the "system" which permitted 19-year-old Marion Talley to appear in a leading role at the Metropolitan Opera House. Incidentally, the records show that Mme. Calvé sang Marguerite in Brussels when she was 18, and that she was singing in opera in Paris when she was 20.

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Tansman Returns to Native Paris After Completing Score for Film



Alexandre Tansman and his wife (right) visit with Dudley Nichols and Mrs. Nichols in Hollywood

Composing the score for the motion picture, *Sister Kenny*, was Alexandre Tansman's final musical achievement in the United States before setting out for his native Paris recently. Mr. Tansman will make several appearances in France and Belgium after settling his family in Paris, but he plans to return to this country next season for concerts. During his visit to the United States for the duration of the war, Mr. Tansman composed a formidable amount of new music, including three symphonies, a partita for piano and orchestra, a serenade for orchestra, several chamber works, and children's piano pieces.

Mr. Tansman praised Dudley Nich-

ols, with whom he worked in Hollywood. Many directors call for constant full scoring, he said, and then reduce the volume of the music in scenes where a tenuous musical background is desired. A much better method, Mr. Tansman explained, is to adapt the scoring to the needs of the scene. Several sequences in *Sister Kenny* are scored for string quartet and other smaller units of the orchestra. The French composer's first film score was written for the celebrated picture, *Poil de Carotte*.

In commenting on the tremendous spurt in the love for music during the war, Mr. Tansman said that the creative musician would benefit if the

commercial approach to music could be lessened. Composers should not be dependent on "hits", nor should they feel compelled to imitate certain successful styles of music, he explained. The integrity of the creative artist is extremely important. Mr. Tansman also expressed his gratitude to the United States for the haven which he enjoyed here during the war. His life was saved only by his flight from the Nazis, but he was able to continue his creative work here and to bring his family through the war years safe and sound.

Sinfonietta Makes

St. Louis Debut

Raymond Jones Conducts
New Ensemble — Civic
League Ends Season

ST. LOUIS, Mo. — The first of two chamber music concerts by the Sinfonietta Society under Raymond Jones, conductor, took place at the Sheldon Memorial Auditorium on March 31.

The society plans to present chamber music with string ensemble and soloists. The first program, with George L. Scott, organist, as soloist contained works by Geminiani, Corelli, Tansman, Mozart, Stamitz, Sammartini, Copland and Handel, none of which had ever been presented here before. Mr. Jones, a young conductor, kept his musicians well in hand and the evening was a most enjoyable one.

The Civic Music League ended its 22nd season with a recital by Isaac Stern, violinist, at the Kiel Opera House on March 12. It was one of those thoroughly satisfactory recitals displaying the virtuosity of the artist in a program that represented the finest in violin music. Alexander Zakin served as an excellent accompanist. Irvin Mattick is the organization chairman for the 1946-1947 campaign assisted by Mrs. Stuart W. Chambers, Mrs. Henry J. Cohn, Deborah Carnovsky and Helen Graves. Alma Cueny is secretary-manager. Vivian Della Chiesa, Artur Rubinstein, Nathan Milstein, Martial Singher and the Chicago Symphony are announced for next season.

Entertainment Enterprises presented the Metropolitan Opera Artists Ensemble at the opera house on March 20 in a program of operatic works in costume, which delighted a most enthusiastic audience beyond measure. The quartet was composed of Jarmila Novotna, soprano; Hertha Glaz, contralto; Raoul Jobin, tenor, and Martial Singher, baritone, with Lothar Wallerstein as stage director and Felix Wolfes at the piano, in scenes from *Pagliacci*, *Manon*, *Samson and Delilah*, *La Traviata*, *Carmen*, *The Merry Wives of Windsor*, and *Martha*.

Pierre Luboshutz and Genia Nemennoff appeared in Howard Hall on March 22 on the Principia Lecture and Concert Course, repeating the same program on the following evening at the Morey Field House of the college in Elmhurst, Ill. Their finely timed phrasing and skillful dynamics received a fine reception.

Entertainment Enterprises also presented Martha Graham and her dance company in an evening of ballet at the Opera House on March 22. Appalachian Spring, Letter to the World, and Every Soul Is a Circus were seen here for the first time.

James Melton, tenor, appeared before a very large audience in a song recital at the Opera House on March 28 as an attraction of Entertainment Enterprises. With a brilliant tone and fine diction he completely captivated his audience. HERBERT W. COST

Charles Münch Conducting Palestinian Concerts

TEL AVIV. — The French conductor, Charles Münch, president of the Société des Concerts du Conservatoire,

Paris, arrived in Palestine on April 14 for a series of concerts with the Palestine Orchestra. Thus far he has conducted two programs and five concerts in Tel-Aviv, Jerusalem and Haifa with outstanding success. The first included the Concerto Grosso in D Minor by Vivaldi, Mozart's Haffner Symphony, La Mer by Debussy and Bacchus et Ariane by Roussel, the last being given for the first time in Palestine. His second brought the Fantastic Symphony by Berlioz, La Valse by Ravel and the E Flat Major Piano Concerto by Liszt, performed by Nicole Henriot, Parisian pianist, who made her first appearance in Palestine and was most cordially received.

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RECITALS

(Continued from page 13)

Schumann's Arabesque, Prokofiev's Seventh Sonata, Chopin's Andante Spianato and Grande Polonaise, Etudes in E, Op. 10, and C Minor, Op. 10, and two mazurkas, and the Liszt Variations on Mendelssohn's Wedding March in Mr. Horowitz's version. S.

Maria Kurenko, Soprano

One of the most stimulating vocal recitals of the season was given by Maria Kurenko, soprano, in the concert hall of the Juilliard School of Music on April 26, with the entire program devoted to the songs of Nicholas Medtner. So imaginatively and persuasively did Miss Kurenko perform them, that many of the singers in her audience must have decided to include their favorites in future programs.

The most immediately appealing feature of the songs was their elaborate accompaniments. Melodically, also, they were graceful and always sensitively set. What one missed was elemental simplicity and poignance and originality of phrase. But in such songs as Winter Evening, The Singer, The Coach of Life, When Roses Fade, Waltz and Dawn in the Garden, Miss Kurenko stirred her listeners deeply. Her accompanist, Paule Bailly, had to give the equivalent of a virtuoso recital program and subordinate herself at the same time, a task in which she succeeded admirably. The audience demanded the repetition of several songs and recalled Miss Kurenko after each group. S.



Sara Lepore

Maria Kurenko

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Sara Lepore, Soprano (Debut)

Sara Lepore, a young soprano hailing from Delaware, made a promising debut in the Carnegie Chamber Music Hall on the afternoon of April 28, with Romano Romani at the piano. An audience which filled the small hall listened with attention and applauded with enthusiasm. Miss Lepore has an agreeable personality, is a pleasant figure on the stage and will, doubtless, with further experience, become an excellent recital artist. In spite of some technical crudities, the voice itself came forth with excellent quality and considerable volume. An early Italian group was well done, Scarlatti's Le Violette being the best. A German group displayed a good contrast and the Balatella from Pagliacci gave an opportunity for dramatic expression. Groups in French and English followed the intermission. H.

Symphonic Accordion Society

The third concert of the Symphonic Accordion Society of Paterson, N. J., was presented before a large and appreciative audience at Carnegie Hall on April 27. Ott Sorosoto was the director. Included on the program were transcriptions of works by Wagner, Von Flotow, Rachmaninoff, Weber, Johann Strauss, Ziehrer and a composition by Mr. Sorosoto. Henry Janiec played the Warsaw Concerto by Addinsell with the Society. N.

Schola Cantorum Offers Spanish and Russian Music

An unusual program of Spanish and Russian music, with the collaboration of two dancers, Paul Draper and Ana Ricarda, and Elaine Barrett, soprano, Gerald Warburg, cellist, other vocalists and an instrumental ensemble, was given by the Schola Cantorum under Hugh Ross in Carnegie Hall on April 30. Most of the Spanish music was taken from the collections of the late Kurt Schindler and presented in arrangements by Bernard Wagenaar, Aaron Copland, Carlos Chavez, Quinto Maganini, Gustavo Pittaluga and other composers.

The Russian works consisted of an Improvisation for chorus, cello and piano by Kabalevsky; Les Trois Matelots, an old Breton song in a charming version by Alexandroff, danced by Mr. Draper with the chorus and Warren R. Walworth as vocalists; an arioso from Spendiarioff's opera Almast, sung by Miss Barrett; Sonnet 66 of Shakespeare by Shostakovich, sung by George L. Headley, with Mr. Draper as dance interpreter;

Strolling Home by Zakharoff, sung by Ethel Johnson, Selma Hurwitz and the women's chorus; and Knipper's Meadowlands, with Mr. Draper and the chorus.

Miss Ricarda danced several solos in excerpts from Granados' and she joined Mr. Draper and the chorus in the final Los Quatro Muleros in a setting by Pittaluga. Notable among the Spanish songs were the Arboluco of Mr. Chavez, a tribute to Mr. Schindler, and the setting of La Tarara by Mr. Pittaluga. The audience was cordial throughout the evening. B.

Edith Sewell, Soprano

Edith Sewell, soprano, who has been heard before in New York, gave a recital for the benefit of the St. Charles Barromeo School Fund in Carnegie Hall on the afternoon of April 28, with Paul Ulanowsky at the piano. Once more Miss Sewell impressed as having an agreeable voice. The upper part of the scale when sung

softly was good; in louder tones it was spread. The bottom of the scale fell away into what used to be called "chest" tones. Miss Sewell was not altogether wise in the selection of her program. Beethoven's Ah! Perfido! is not invariably interesting even when sung by mature artists of voluminous voice. On this occasion it seemed very long. So also, Casta Diva from Norma. Miss Sewell's singing is good and might easily be better if its possessor advanced more slowly. A sparse audience made up in enthusiasm what it lacked in numbers. H.

Marian Anderson, Contralto

Marian Anderson gave her last New York recital of the season at the Metropolitan Opera House the afternoon of April 28. The audience which filled the auditorium, even occupying rows of seats on a temporary flooring over the orchestra pit, made no move to disperse till the contralto had added numerous extras to her regular list. Only (Continued on page 20)



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RECITALS

(Continued from page 19)

when the contralto offered Schubert's Ave Maria did the throng finally withdraw.

One has heard Miss Anderson in better voice and also in poorer. Some of her finer effects were achieved in Scarlatti's *Se Florindo è fedele*, Haydn's *My Mother Bids Me Bind My Hair* and Schubert's *Doppelgänger*, *Wohin* and *Erlkönig* in the first half of her bill. Incidentally, one would be pleased if Miss Anderson made greater efforts to vary her present programs, even if it means dis-

carding some of those operatic arias she is now in the habit of presenting and which never wholly suit her. Certainly, *Mon Coeur s'ouvre à ta Voix*, which she gave on this program is not one of her war horses.

Franz Rupp, who accompanied, shared in the generous applause. P.

Armenian National Chorus

Singing of uncommon warmth and vitality was the order of the afternoon when the Armenian National Chorus under the direction of H. Mehrab appeared in Town Hall on April 28. Dressed in colorful native costumes, the choristers performed works which were, for the most part, of folk derivation. There were jaunty dance songs accompanied by tamborin and oboe, patriotic songs and a number of gracious love songs—all sung with rich, robust enthusiasm. Both Mr. Mehrab and the choristers performed their various duties with an exuberant sense of enjoyment which proved contagious to all the listeners in the crowded hall.

Norma Cazanjan, soprano, and Edwin Alberian, bass, each sang groups of solos. Miss Cazanjan disclosed both a voice and stage deportment of unusual charm in works by Stepanian and Alemshah.

Immediately following intermission Maro Ajemian, pianist, Anahid Ajemian, violinist, and Harold Freeman, clarinetist, gave the first American performance of Aram Khachaturian's Trio. The work, which was expertly played by the group, is melodious and pleasing, but is hardly music to create any great excitement, at least in its present form. Piano accompaniments for the chorus were admirably managed by Hourig Papazian. M.

Ana Maria Relano, Soprano

Ana Maria Relano, Cuban soprano, gave a recital at the Town Hall on April 29, winning the applause of a large audience. Miss Relano has had considerable experience in opera in South America and to this may be attributed the fact that her most satisfactory accomplishments were in the operatic extracts on her program, such as the aria of Liu from Puccini's *Turandot* and an air from Catalani's *La Wally*. Here, as well as in a number of Spanish songs, her fine voice exerted its strongest appeal. The influence of the operatic stage was also to

be noted in the gestures and movements with which she delivered most of what she sang. Her program, which opened with an old Italian group, further included songs by Schumann, Hahn, Debussy, Hageman and Rachmaninoff. Federico Kramer supported the singer with effective accompaniments. Y.

Henry Street Settlement Orchestra Gives Concert

A lively evening of music was offered by the Henry Street Settlement Music School Orchestra, conducted by Robert Scholz, in the Times Hall on April 29. The talented young musicians performed Mozart's *Maria's* of *Figaro* Overture and Symphony in E Flat (K. 543), Wagner's *Siegfried Idyll*, Vivaldi's *Concerto* for four violins and orchestra, Morton Gould's *American Salute* and Strauss' *Pizzicato Polka* and overture to *The Bat*. The soloists in the Vivaldi concerto were Harry Cykman, Richard Adams, Helen Kwalwasser and Blanche Raisen. Both in spirit and execution the playing of the orchestra and soloists was notably imaginative, and the large audience gave them an ovation. B.

Down Town Glee Club

A highly interesting and well sung program was presented in Carnegie Hall on May 1 by the Down Town Glee Club, George Mead, conductor, and Channing Lefebvre, founder and guest conductor. Soloist for the occasion was Arthur Kent, baritone. The performance was the 20th anniversary concert for the group. Beginning the program the Glee Club sang four choruses in antiphony—*O Filii et Filiae* by Leisring, *Tenebrae* by Palestrina, *Echo Song* by Orlando di Lasso and *Hospodi Pomiloi* by Lvovsky. For his part of the program Mr. Kent, who was in excellent voice, sang *Pilgrim's Song* by Tchaikovsky, *The Self-Banished* by John Blow, *When Dull Care* by Leveridge and *Gerard's Monologue* from *Andrea Chenier* by Giordano. L.

Muriel Spectre, soprano, gave a song recital in the Carnegie Chamber Music Hall, on April 18, offering a program of songs by Mozart, Strauss, Liszt, Vidal, Scott, Dens-

more and Glazunoff, as well as arias from Mozart's *Figaro* and Meyerbeer's *Dinorah*. . . . At the Town Hall the soprano, Novella McGhee, appeared on the afternoon of April 21 in songs of Beethoven, Schubert, Fourdrain, Bizet, Levade, Grieg, Carpenter and others. . . . On the evening of that same date Lois Tucker, lyric soprano, undertook an elaborate list of works, comprising arias from Mozart's *Figaro* and Puccini's *Gianni Schicchi*, Bizet's *Agnus Dei* and Mozart's *Alleluia*, Elsa's Dream from *Lohengrin*, *Delibes Les Filles de Cadix* and songs by Schubert, Schumann, Martini, Fauré and Debussy. . . . Town Hall was the scene of a recital by the soprano, Lorraine Whalen, the af-

(Continued on page 31)

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Date Book

Twice a winner of the Marian Anderson Award, Camilla Williams, soprano, makes her operatic debut in *Madama Butterfly* at the New York City Center on May 15. Miss Williams has also been engaged by Désiré Defauw to sing with the Chicago Symphony in December of next season in the American premiere of Florent Schmitt's *Forty-Sixth Psalm* for solo, chorus and orchestra. . . . Naomi Watson, contralto, who won high acclaim from her recital appearance at the Frances Shimer College, Mount Carroll, Ill., has filled many dates for clubs and churches during the past season. At present Miss Watson is teaching in Kimball Hall in Chicago.

Donald Gage, tenor, made a return appearance in St. Louis when he sang the leading role in *The Student Prince* which was given there by the Light Opera Guild on May 7 and 8. Recently Mr. Gage alternated the leading role in *The Merry Widow* with Jan Kiepura and has sung with the Handel and Haydn Society and with the Vermont and Indianapolis symphonies. . . . Earle Spicer, baritone, is fulfilling many engagements this season which take him from the east to west coast. Major cities where Mr. Spicer is ap-

pearing include Chicago, Detroit, St. Paul, San Antonio, Philadelphia, San Francisco, Boston and Kansas City.

William Kapell appears as piano soloist with the NBC Symphony under the baton of Vladimir Golschmann on June 23 and as soloist at the New York Stadium, under Pierre Monteux on July 18. In July he is to play recitals in Argentina, Brazil and Uruguay. Earlier in the season Mr. Kapell substituted at the last minute for Horowitz as soloist with the Boston Symphony. . . . Rudolf Serkin is resting at his farm near Brattleboro, Vermont, in preparation for a sold out concert tour in the fall. In addition to joint recitals with Adolf Busch, Mr. Serkin has been engaged as piano soloist with 12 major orchestras.

On May 5 Jacques Abram, pianist, played in Boston's Gardner Museum. He will be heard in New York's Town Hall on May 28 for the benefit of Army, Navy and Marine Hospitals in the New York area. . . . Thomasina Talley, pianist, appeared in recital in Elyria, Ohio, on May 14, sponsored by the Intercultural Committee of the YWCA. Miss Talley received her training at Fisk, The Juilliard School and at Columbia University. . . . Sonda Bianca played Tchaikovsky's First Piano Concerto with the Schenectady Symphony under Anthony R. Stephen on April 2.

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Czech Manager Visits United States



Ernst Förster
Jaromir Zid

Jaromir Zid, manager of the Czech Philharmonic and owner and manager of the Bel Canto Concert Management of Czechoslovakia, is at present making his first visit to the United States. Mr. Zid, who in the years before the war presented many noted American artists to the Czech public, is in America for the purpose of signing soloists for appearance with the Czech Philharmonic and in concert and recital on his artist-course.

Appointments Made In Music Organization

Three appointments to committee chairmanships of the National Federation of Music Clubs have been announced by Mrs. Guy Fatterson Gannett of Portland, Maine, National President.

Mrs. Hazel Nohave Morgan of Cleveland, former head of the Music Education Department of the University of Minnesota, will head a committee on Public School Music which has been returned to the roster of Federation committees after an absence of some years.

Mr. Leonard Treash, a basso cantante well known in the oratorio, opera, concert and radio fields, and currently head of the voice department and assistant professor of music at Baldwin-Wallace College, Berea, Ohio, succeeds Clifford Bair, now president of the National Opera Association, as the Federation's Chairman of Opera.

The new Chairman of Music in Industry is Mr. Harold Burris-Meyer, vice president of the Muzak Corporation, who carried forward the first analytical studies of Music in Industry in the United States.

Beaver Valley Civic Opera Produces Carmen

ROCHESTER, PA.—The Beaver Valley Civic Opera Company, Anthony Caputo, director, gave its second performance of the season on April 30 when Carmen was offered with Pauline Pierce, Donald Gage and John McCrae, all of New York, singing leading roles. The chorus and minor roles were taken by local artists. Jean Fowler Dowdell, formerly of New York, is the dramatic coach, and the local orchestra, augmented by Pittsburgh musicians, was led by Mr. Caputo. Earlier in the season the company gave Traviata, with Annette Burford and Robert Stewart as principals. F. V. W.

Mac Morgan Joins Judson

Mac Morgan, American baritone, has been added to the list of Concert Management Arthur Judson, division of Columbia Concerts, Inc. Mr. Morgan, who was discharged from the Army last January, is a graduate of

the Eastman School of Music in Rochester and had appeared in Oratorio and recital before his induction into the Army in 1943.

Pianists Chosen for Young People's Soloists

Two young pianists, Harriet Shirvan, 13 years old, of Brooklyn, and Lola Corini, 15, of the Bronx, have been announced as winners in the Air Auditions conducted jointly by the Young People's Concerts Committee of the New York Philharmonic-Symphony Society and Station WQXR to select soloists for next season's Young People's Concerts.

The two were chosen from among five contestants who have been heard on successive Wednesday and Friday nights between April 17 and May 1 as soloists with the WQXR concert orchestra, Leon Barzin conducting. Judges who made the selection included Nadia Reisenberg and William Kapell, pianists; Zino Francescatti and Carroll Glenn, violinists; Walter Hendl, assistant conductor of the New York Philharmonic-Symphony; Massimo Freccia, conductor of the New Orleans Symphony; Abram Chasins and Leon Barzin of WQXR, and the following representatives of the Young People's Concerts Committee: Mrs. Melvin E. Sawin, chairman; Mrs. Alexander P. Morgan, Mrs. John D. Beals, Jr., Mrs. Roy Megargel, Mrs. Ernest H. Schelling and Mrs. Ralph F. Colin, who alternated as judges. The basis of choice was readiness to appear with a major orchestra.

The auditions were the first competitive events of the kind held in the 29-year history of the Young People's Concerts. The majority of the contestants were pianists and violinists, although there were entries for clarinet, trumpet and cello. Twelve boys competed in the preliminaries, but all the finalists were girls.

Although only two winners were chosen the judges considered all the finalists very gifted, and as all are within the age limit they are being urged to compete next year. At the last audition on May 1, the finalists were presented with War Bonds, the gift of Opal Wheeler, composer of children's songs.

Verdi's Requiem Given Fort Wayne Hearing

FORT WAYNE.—As the high spot of an already successful concert season, the Fort Wayne Musical Society gave two performances of Verdi's Messa da Requiem on March 19 and March 20 before houses of more than 4,200 persons. Under the direction of Hans Schwiager was the Fort Wayne Philharmonic and Chorus, supported by Rose Bampton, soprano; Bruna Castagna, contralto; Frederick Jagel, tenor, and Alexander Kipnis, bass.

The beauty of the concerts delighted both critics and spectators, and added to the growing reputation of the organization.

The Fort Wayne Musical Society was formed in 1944 by amateur musicians with the cooperation of local industries and civic leaders. During Mr. Schwiager's first season, the best available musicians within a 50-mile radius of Fort Wayne were brought into the orchestra, which was slowly being trained into the first-class organization that it is today. Increasing public support of the project was gained by the continually improving quality of the performances, by the engaging personality of Mr. Schwiager and by the promotional efforts of the sponsors. In the 1945-1946 season and all the programs were sell-outs. In addition to the Requiem Metropolitan singers, other soloists have been Yehudi Menuhin, William Kapell, and Gladys Swarthout. Marisa Rogues and Donald Dickson were the featured artists of the Society's two Pop concerts.

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JONAS

American Festival Held in Washington

Many Modern Works Introduced—Gesensway Program Heard

WASHINGTON, D. C.—On the five Sundays in March the Third American Music Festival was held in the East Garden Court of the National Gallery. Under the direction of Richard Bales, the programs made few concessions to "popular" taste and proved enormously popular. At the first concert the Gordon String Quartet played four new works, two of them first performances in Washington, two first performances anywhere.



Richard Bales

Arthur Berger's Three Pieces and Karl Ahrendt's Suite for Quartet had their first performance, and Anthony Donato's Quartet in E Minor and Boris Koutzen's Quartet No. 2 have been heard elsewhere but not here. It was a particularly rewarding program.

A little harder for the casual listeners to take was the concert of March 10, devoted entirely to the compositions of Louis Gesensway. Mr. Gesensway, a member of the Philadelphia Orchestra, and fellow musicians from that ensemble gave masterful performances of extraordinarily difficult works. These are based on the composer's theory of color harmony which he finds infinitely more elastic than the arbitrary chromatic harmony of the classics. What results is not atonal. It does not employ any quarter tones, but is entirely fresh to the ear and gives new colors to certain instruments. The critics agreed Mr. Gesensway was most successful in his quartet for English horn, flute, violin, and cello. Since that was his most recent work, their agreement probably indicates increasing mastery of his own system.

The concert of piano music played by John Kirkpatrick on March 17 was a happy contrast to the hackneyed recital programs too often heard. Only one work was new: Ross Lee Finney's Sonata No. 3 in E. It made a very favorable impression. More modern in a sense, though written 30 years ago, was Charles Ives' Sonata No. 2, subtitled Concord not before played here. For the last half of his program, Mr. Kirkpatrick gave his audience a thoroughly good time. He played all ten of MacDowell's Woodland Sketches, and concluded with Louis Gottschalk's bravura The Union.

The two final concerts were played by the National Gallery Sinfonietta, with Mr. Bales conducting. On March 24, there were on the program works by Dai-Keong Lee, Quinto Maganini, George Wargo, Douglas Moore, Mr. Bales, and Walter Spencer Huffman. This last was a concerto for piano and orchestra with Shura Dvorine as soloist and it drew cheers from a normally sedate crowd. On March 31, Mr. Bales presented a program which included compositions by Burrill Phillips, Walter Maurant, William Grant Still, Wayne Barlow, Frederick Hunt, Mr. Finney again, Mary Howe, Mr. Bales, and John Philip Sousa. The major work of the evening was a Sinfonietta by Jacob Avshalomoff, a difficult and brilliant work. Altogether, in this Festival, the National Gallery through its Music Director is doing a distinct service not only for the capital but for contemporary composers.

AUDREY WALZ

A Correction

Howard Lyman, professor emeritus of voice and choral music at Syracuse University, Syracuse, N. Y., is con-

tinuing active professional appointments in that city since his retirement from the faculty. In MUSICAL AMERICA's annual Special Issue Mr. Lyman was wrongly designated as conductor of the Syracuse University Chapel Chorus. Leon Verrees, head of the organ department, is conductor of the chorus, which is known as the Hendricks Chapel Choir.

Beethoven's Ninth Ends Capital Series

President Truman Follows Score as Kindler Conducts

WASHINGTON, D. C.—The final concert in the Sunday afternoon series, which was also the orchestra's final concert of the regular season, featured the National Symphony's performance of Beethoven's Ninth Symphony, Hans Kindler conducting. Before that Mozart's Eine Kleine Nachtmusik and Bach's Sinfonia to the Cantata No. 29 were heard. In the Beethoven, assisting in the choral sections were the Washington and Alexandria Choral Societies, a combined strength of 300 voices. Soloists were Juanita Carter, soprano; Jean Handzlik, contralto; Harold Haugh, tenor; and Glenn Darwin, baritone.

Quite unannounced, the Truman family appeared in the Presidential box for this concert. The President followed Mr. Kindler's performance of the Ninth with a score, a circumstance which caused considerable press comment.

On March 24, the symphony presented Percy Grainger as soloist. Though the Sunday series is by no means a pop group, that concert was strictly in the pop vein, with Grainger playing Addinsell's Warsaw Concerto and Fauré's Ballade. The orchestra gave the composer-pianist's own Youthful Suite its first local performance on a program which included the Overture to The Bartered Bride and Chabrier's Espana.

The following Saturday evening the orchestra played the final concert in the special series for federal employees and their friends. Miriam Solovieff, violinist, was soloist in the Mendelssohn Concerto. Hans Kindler conducted Victor Herbert's American Fantasy, Humperdinck's Dream Pantomime, Liadov's Music Box, Johann Strauss' Thunder and Lightning, Kreisler's Liebesleid and Sousa's Gridiron March.

Britten Excerpts Played

The final concert in the subscription series on April 3, was all orchestral. Then Mr. Kindler introduced to Washington excerpts from Benjamin Britten's opera, Peter Grimes. The program opened with the overture to Lalo's Le Roi d'Ys. Beethoven's Fifth Symphony was the major work.

The next evening Mr. Kindler conducted an all-request program to conclude the youth series. The young people chose to hear the first movement of Schubert's Unfinished, Khachaturian's dances from the Ballet, Gayaneh, Tchaikovsky's Romeo and Juliet, Enesco's Roumanian Rhapsody No. 2, Debussy's Clair de Lune, Strauss' Emperor Waltz, and Chopin's Polonaise, Op. 53.

The Philadelphia Orchestra was back in town for two extra or non-subscription concerts April 9 and 10. The first featured Alexander Sved, Metropolitan Opera baritone, in an all-Wagner program. The second had for its soloist, Eugene List, who played the First Piano Concerto in an all-Tchaikovsky program. President Truman turned up for that concert, too, anxious by report to hear again the pianist who played for Stalin, Churchill, and himself at Potsdam.

For the climax of her recital series,

Mrs. Dorsey presented Vladimir Horowitz on March 31. Mr. Horowitz played Haydn's Sonata in E Flat Major, Op. 78; Schumann's Fantasy in C Major, Op. 17; Prokofiev's Boccata, Op. 11; two preludes and two etudes by Debussy, a ballade and a nocturne by Chopin and his own Mendelssohn's Wedding March and Variations after Liszt.

For his final attraction of the season, C. C. Cappel brought Alicia Markova and Anton Dolin and their company to Constitution Hall on April 2. Especially colorful were the group containing a Pas Espagnol in the style of Fanny Elssler, a solo dance by Dolin in the style of Vestris and a Pas de Quatre in early nineteenth century dress.

AUDREY WALZ

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Business Orchestra Concludes Season

Chicago Lauds Sayao,
Templeton, Lehmann and
Korjus

CHICAGO.—The Chicago Business Men's Orchestra, George Dasch conducting, presented an all-Tchaikovsky program at the final concert of its silver anniversary season on April 26 in Orchestra Hall. Mischa Mischakoff was soloist in the Violin Concerto and played with such brilliance that the audience requested several encores. The Nutcracker Suite and the Fourth Symphony were the other works performed.

With Bidu Sayao as soloist, the Marshall Field and Company Choral Society, conducted by Edgar Nelson, gave its fortieth annual concert on April 27 in Orchestra Hall. Miss Sayao lent her shiningly clear soprano beautifully with the chorus in The Marvelous Work from Haydn's Creation. She was heard alone in a group of Brazilian songs and Mozart arias. The chorus, singing with spirit and assurance, performed Peri's Invocation



**BRAILOWSKY
CLOSES
RACINE SERIES**

Seated at the piano, Alexander Brailowsky, pianist, examines a composition by John Carre. Looking on is Harold B. Frame, president of Racine's Civic Music Association

RACINE, WIS.—The final concert of a Civic Music Series, which also included concerts by Mario Berini, The American Ballad Singers, the North-

west Sinfonietta and Joseph Schuster, was recently given before an enthusiastic audience by Alexander Brailowsky, pianist.

to Orpheus, the Spring Chorus from Smetana's Bartered Bride. Accompanists were Grace T. Fredenhagen, Robert Yale Smith and Stanley Martin.

At his Orchestra Hall recital on April 28, Alec Templeton distinguished himself as an artist pianist as well as a talented improviser. The major portion of his program was devoted to thoughtful, serious music, interpreted with a glowing, beautifully rounded tone. Only at the end of the afternoon did he take out his bag of musical tricks, imitating the styles of different composers and blending Beethoven with boogie-woogie.

Lotte Lehmann, gave her second recital of the season on April 15 in Orchestra Hall under the auspices of Allied Arts Association. Through her magnetism and her ability to make each song warmly personal, she endeared herself to the audience even more than she had at her previous appearance. Her program was made up of songs by Brahms, Wolf, Debussy, Duparc, Strauss and Ferrari. Paul Ulanowsky played beautiful accompaniments.

On the same evening the Albeneri Trio appeared at Mandel Hall in the tenth University of Chicago chamber music concert. The program consisted of Mozart's Trio in E (K. 542), Faure's Trio, Op. 120, and Schubert's Trio in E Flat, Op. 100.

At her Orchestra Hall recital on April 14, Miliza Korjus, coloratura soprano, satisfied her admirers by singing top favorites among bravura vocal compositions. Rossini's Una voce poco fa, Benedict's Carnival of Venice, and waltz songs by Strauss were sung with fluent skill and with a rich, clear tone. Glauco D'Attili and Fortunato Covone accompanied.

On the same afternoon Martha Graham and her company returned to the Opera House to present three ballets: Herodiade, Deaths and Entrances, and Punch and Judy.

Larry Adler, harmonicist, again played before a capacity audience in Orchestra Hall, when, on April 12, he made his second appearance of the season, this time without his partner, Paul Draper. Mr. Adler held the audience by the wizardry of his technique and the subtlety of his interpretations. Arthur Ferrante was at the piano.

On April 17, Lola d'Ancona, contralto, made her Chicago debut in Kimball Hall before a large and interested audience. The singer displayed a voice of great power and richness and an uncommon ability to bring a sense of drama to the music she interprets. Her program included arias from operas by Rossini and Verdi, lieder by Wolf, Brahms, Schu-

mann, and Schubert, and songs by French and Italian composers.

Zenon Tuczynski, 12-year old pianist, appeared in recital at Kimball Hall on April 14. In a program that included Bach's French Suite, No. 5, Beethoven's Op. 13 Sonata, and pieces by Chopin, Weber and Schubert, Master Tuczynski played with remarkable authority, disclosing good musical taste and a promising technique.

Rudolph Reuter, Chicago pianist and educator, gave his second recital of the season in Kimball Hall on April 23. His program featured Schubert's posthumous Sonata in B Flat, and included shorter pieces by Beethoven, Schumann, Fauré, Brahms and Debussy.

Elva Merideth gave a piano recital in Kimball Hall on April 9, playing the Bach Tausig Toccata and Fugue for Organ, Beethoven's Op. 57 Sonata, and works by Mozart, Schubert, Chopin and Liszt.

RUTH BARRY

New Touring Opera Is Organized

The formation of Opera for America, Inc., has been announced by James W. Cox and Reginald S. Tonry. This new organization was created for the express purpose of offering American audiences everywhere opera in the highest tradition. Their first presentation, which starts its tour in September, will be Puccini's Madame Butterfly. The cast, not yet announced, will be made up of young, vibrant and talented artists, and a smartly revised English libretto will be used.

Mr. Cox is a director of the Metropolitan Opera Guild and former president of the Metropolitan Opera Club. Mr. Tonry for many years has been associated with the Metropolitan Opera. Nicholas Rescigno has been selected as musical director and Elemer Nagy is stage director.

Chicago Hears Choral Works

CHICAGO.—On Easter Sunday the Jewish Peoples Choral Society gave its 32nd annual concert in Orchestra Hall. Under Eugene Malek's expert direction, the chorus sang with enthusiasm and technical adroitness. Featured on the program was Shaefer's oratorio Martirer Blut, with Richard Tucker, tenor, Lenore Porges, soprano and Lawrence Davidson, bass, as soloists.

The Apollo Musical Club, Edgar Nelson, director, presented Cesar Franck's Beatitudes in Orchestra Hall on April 22. According to the

records, this was the first time the oratorio had ever been given in downtown Chicago. The performance did little to make the public more appreciative of the music's virtues. Soloists were Florence Edwards, Ruth Heizer Garling, Georgia Orwig, John Toms, Maurice Nord, and Nelson Leonard. The Chicago Symphony and Robert Birch, organist, played the instrumental parts.

Pietro Marchi Opera Productions presented Cavalleria Rusticana and Pagliacci at the Civic Opera House recently. The chief virtues of the occasion were an adequate orchestra ably conducted by Leo Kopp, a well-trained chorus, George Czaplicki's polished portrayal of Tonio, and Enrico Clausi's sonorous singing in the role of Turiddu. Other principals were Maria Ehrhardt, George Bakridge, Shirley Polcer, Jeanette Barron, Josef Cristea, Dorothy Layton and Carl Chevvedden. R. B.

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SYLPHIDES IN MUSKOGEE, OKLAHOMA

Flanking members of the Foxhole Ballet Company are usherettes dressed as "little Sylphides" in traditional tu-lu's. Members of the company (center, kneeling) are Betty Burge and Rosa Rolland. Standing, left to right, are Sonia Woicikowska, Grant Mouradoff and Virginia Richardson

MUSKOGEE, OKLA.—With the presentation of the Foxhole Ballet Company on March 30 the Community Concerts Association of Muskogee concluded its successful 10th anniversary season of concerts. A banner membership awaits its 1946-47 series. The series earlier presented Helen Jepson and Tossy Spivakovsky. Artists

to be heard next year include the St. Louis Sinfonietta, Anna Kaskas and Lansing Hatfield in joint recital, and Sascha Gorodnitzki.

Gainsborough Backs Music Foundation

Problems of Artists Studied and Financial Support Given for Individual Needs

The Gainsborough Music Foundation, recently established by Louis P. Gainsborough, endeavors to find and assist talented young musicians in whatever way seems most advisable for the furtherance of their careers.

The Foundation's procedure is unorthodox in that, instead of cash prizes, the Foundation studies each artist's individual problem and then advises the solution. In one instance a Town Hall recital was recommended; in another, six months of intensive vocal coaching. In each, the Foundation finances the costs.

Preliminary auditions for singers and pianists were held in San Francisco in January and 19 singers and pianists were recommended to the board of judges by the screening committee. Eight were selected to actively be assisted.

After having established the basis of the foundation on the west coast, Mr. Gainsborough came to New York to interest various important musical personalities in his plans. To date he has received the enthusiastic response of Lily Pons, Stella Roman, Countess Mercati, Olga Samaroff-Stokowski, Samuel Barber, Gian Carlo Menotti, Wilfred Pelletier, Ezio Pinza, Giovanni Martinelli, Andre Kostelanetz and Aaron Copland.

At present the foundation is interested mainly in composers, singers and instrumentalists. The one requisite for assistance is talent with no restrictions as to race, creed and color. Any candidate must fill out a card of application giving a brief history of his musical background and his financial situation. The cards of application can be obtained by writing to the Gainsborough Music Foundation, P.O. Box 3348, Rincon Annex, San Francisco 19, Cal.

South Carolina NFMC Holds Convention

GAFFNEY, S. C.—The 25th annual convention of the South Carolina Branch of the National Federation of Music Clubs was held in Gaffney, S. C., April 25-26. The Limestone College Music Club and the Gaffney

Music clubs were hostesses for the occasion, with all business sessions, concerts and recitals held in the Auditorium of the College.

The meetings were presided over by Mrs. Floride S. Cox of Belton, S. C., the president. Honor guest of the convention was the National President, Mrs. Guy P. Gannett, of Cape Elizabeth, Maine, who attended the two-day convention, and addressed the delegates on Thursday afternoon, at the formal opening Thursday night, and again Friday morning.

Mayor Waite C. Hamrick, Jr., of Gaffney, gave the welcoming address to the delegates, and presented Mrs. Cox with a key to the City. The Mayor's wife, Mrs. Hamrick, president of the Gaffney Music Club, was the General Chairman of arrangements and official hostess. Assisting her were Mrs. R. C. Griffith, Mrs. J. J. Norton, and Mrs. Harry Caldwell, all of Gaffney. The Limestone Music Club members also assisted the committee as Pages and Ushers.

Arrau Fills Three Chicago Dates

Weicher Makes Bow as Conductor — Brahms Cycle Ended

CHICAGO—Making the first of three consecutive appearances with the Chicago Symphony on April 9, Claudio Arrau, pianist, played two concertos of radically different styles, Mozart's E Flat Major, and Liszt's A Major. His interpretation of the Mozart was somewhat earthbound, but his Liszt was rapturously conceived, and lit by glowing imagination. Désiré Defauw opened the concert with a crisp, animated performance of Castelnuovo-Tedesco's Overture to the Taming of the Shrew. This was followed by Morceau Symphonique from César Franck's Redemption. Three Dances from Falla's Three-Cornered Hat were repeated at this concert.

At the concerts of April 11 and 12, Mr. Arrau and the orchestra presented two showpieces, Weber's Concertstück, and Richard Strauss's Burleske. The pianist's lightning-like keyboard technique and his instinct for dynamics were brilliantly employed, and both works were glitteringly set forth. Jacques Ibert's Overture de Fête was the novelty of the concert. Skillfully orchestrated and pungent with wit, it made a pleasant impression on its first performance here. In memory of Albert A. Sprague who died on April 6, Mr. De Fauw opened the program with Stock's arrangement of the Andante from Bach's Sonata for Solo Violin. Other items played were works by Schubert and Mozart.

John Weicher, concertmaster of the orchestra, made his public debut as a conductor at the Pop concert on April 13 before a capacity Orchestra Hall audience. Wielding the baton in a competent, businesslike manner, he led the orchestra in sound, musicianly playing of Beethoven's First Symphony, Dukas's The Sorcerer's Apprentice, Borodin's Sketch of the Steppes of Central Asia, and Liszt's Les Preludes. Mr. Weicher has been appointed conductor of the Civic Orchestra, a training school for Chicago Symphony players.

Requiem Impressive

Mr. Defauw brought his Brahms cycle to an impressive conclusion at the concerts on April 18 and 19 by presenting A German Requiem, with the combined choral organizations of Northwestern University, and with Eleanor Steber and Mack Harrell as soloists. It was an exalted performance. The chorus, trained by George Howerton, sang with a tone of celestial beauty and interpreted the parts with moving eloquence. The first sec-

tion of the program was devoted to music by Bach.

At the Popular Concert on April 20, Virginia Morgan, first harpist of the San Francisco Symphony, was soloist in Debussy's Two Dances for Harp and String Orchestra, Flute and Clarinet. The program, played under Mr. Defauw, also held Beethoven's Eighth Symphony and Gilson's Symphonic Sketches, The Sea. The Tuesday afternoon series came to an end on April 23 with a concert that offered neither soloist nor novelty, but Mr. Defauw's zestful interpretations renewed the attractiveness of the standard works he presented. Composers represented were Beethoven, Mozart, Richard Strauss and Wagner.

Season Ends

The concerts of April 25 and 26 concluded the symphony season for the year, with music that served well to display the qualities which Mr. Defauw has developed in the orchestra. Its aliveness and flexibility were beautifully demonstrated in a sunny, vivacious performance of Mozart's Overture to The Marriage of Figaro, Schumann's Fourth Symphony, Franck's Symphonic Poem, Psyché, Wagner's Liebestod and Respighi's Pines of Rome. After the concert the conductor was recalled to the stage many times by the applauding audience.

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San Carlo Opera Plays to Packed House During Ninth Season

FORTUNE GALLO's San Carlo Opera Company opened its 9th consecutive season at the Centre Theatre with Verdi's ever-popular Aida, May 1. The large theatre was packed to the doors with a highly enthusiastic audience. The performance was under the baton of Victor Trucco who kept both orchestra and singers well together with a well-integrated performance as a result. Willa Stewart, making her first appearance here with the organization, assumed the title role, giving a commendable performance, and Coe Glade, well-known to San Carlos patrons, was the Amneris. Rafael Lagares, also new with the company was a mellow-voiced Radames and Mostyn Thomas repeated his excellent Amonasro. John Gurney of the Metropolitan, was guest as Ramfis and the lesser roles were capably filled by Adrien La Chance, William Wilderman and Emily Kalter.

The second night, May 2, brought Puccini's Madama Butterfly, again to a packed house and with Isaac Van Grove at the helm. The name part

was capably filled by the Japanese soprano, Hizi Koyke, and Pinkerton was sung by Sydney Rayner. Mario Valle was Sharpless and Olimpia Di Napoli, Suzuki. The cast was completed by Joan Bishop and Messrs. Wilderman, La Chance and Bozza.

La Traviata was the third offering on May 3, with Stella Andrevia, formerly of the Metropolitan as guest in the role of Violetta. Mario Palermo sang Alfredo and Carlo Morelli, Germont, père. Minor roles were sung by Mmes. Scotney and Calcagno and Messrs. Whiting, La Chance, Bozza and Cranston. Mr. Trucco conducted.

The Saturday matinee on May 4, was Carmen with Miss Glade in the title role which she has sung here numerous times before. Mr. Rayner was the Jose and Mina Cravi, Micaela, with Mmes. Scotney and Kalter completing the distaff side of the cast. Mr. Thomas was an effective Toreador and others in the cast included Messrs. Wilderman and La Chance and Lloyd Harris. Mr. Trucco conducted.

In the evening, Il Trovatore was given with Miss Stewart as Leonora and Mr. Lagares as Manrico. Stephan Ballarini was Di Luna and Marie Powers, Azucena. Miss Calcagno and Messrs. Wilderman, La Chance and Bozza rounded out the cast with Mr. Trucco conducting for the second time in one day.

Sunday Matinee, May 5, brought Rigoletto with Mr. Morelli as the Jester, Doris Marinelli as Gilda and Ernice Lawrence as the Duke. Miss Kalter sang Maddalena and Mr. Gurney, Sparafucile. Other roles were assumed by the Misses Calcagno and Bishop and Messrs. Wilderman, Bozza, La Chance and Cranston. Mr. Van Grove conducted. In the evening La Bohème was presented with Miss Cravi as Mimi, Mario Palermo as Rodolfo and Biruta Ramoska as Musetta. Others in the cast were Messrs. Valle as Marcello and Messrs. Gurney, Lawrence Ehrlich, La Chance and Harris. Mr. Trucco conducted.

Company Gives Tosca

The season's first Tosca was given on the evening of May 6, with Rachelle Carlay as the Roman singer. Mr. Lagares was the Cavaradossi substituting for Mr. Rayner, and Mr. Morelli, the Scarpia. Other roles were assumed by Messrs. Wilderman, Lassner and La Chance. Mr. Van Grove conducted. The single hearing of The Barber of Seville was given on May 7. Miss Marinelli was the Rosina and Mr. Palermo, The Count. Miss Kalter sang Berta and the others were Messrs. Valle, Patacchi, Bozza and La Chance. Mr. Trucco conducted.

The ever popular double bill of Cavalleria Rusticana and Pagliacci was sung on May 8. Those taking part in the first work were Mmes. Gertrude Ribla, Dorothy Hartigan and Miss Calcagno. Messrs. Lawrence and Ballarini completed the cast. In Pagliacci, Miss Cravi was heard as Nedda and Mr. Rayner as Canio, with Mr. Thomas singing Tonio. Messrs. La Chance and Ballarini were also heard. Mr. Trucco conducted.

Faust had its first hearings on May 9, Mr. Palermo assuming the title-role and Virginia Blair appearing as Marguerite. Mr. Gurney was Mephistopheles, and Mr. Ballarini, Valentine. Herbert Whiting, Miss Kalter and Miss Calcagno also sang. Mr. Van Grove conducted.

A repetition of Aida was given on the evening of May 10, with Mmes. Stewart, Marie Powers and

Kalter in the feminine roles and Messrs. Lagares, Pandiscio, Wilderman, Harris and La Chance, also being heard. Mr. Trucco conducted. At the Saturday matinee on May 11, Madama Butterfly was repeated with Mmes. Koyke, Di Napoli and Bishop. Mr. Perulli sang Pinkerton, and Mr. Valle was again the Consul with Messrs. Wilderman and La Chance in the other roles. Mr. Van Grove conducted. Carmen was given at the evening performance with Miss Glade and Mr. Lawrence as Jose and Mr. Ballarini as the Toreador. Messrs. Wilderman, La Chance and Harris also sang, and Mr. Trucco conducted.

The final two performance on Sunday, May 12, were repetitions of La Bohème and Il Trovatore. In the first were heard Mmes. Cravi and Fontaine, and Messrs. Palmero, Valle, Ballarini, Gurney, Harris and La Chance, with Mr. Trucco leading. In Il Trovatore, Miss Stewart was again the Leonora supported by Mmes. Powers and Calcagno and Messrs. Lagares, Thomas, Wilderman and La Chance. Mr. Trucco conducted.

At the close of the final performance, Mr. Gallo announced that the engagement broke all previous records both for the company and for the theatre. Over 60,000 persons attended the 16 performances and every seat and all legally available standing room was sold for every opera. He also stated that the engagement would have been extended had it been possible to keep the theatre.

Milwaukee Men Play Bruckner

Erlich Leads Orchestra with Huberman as Guest Artist

MILWAUKEE.—The Milwaukee Symphony in its March 11 concert had Bronislaw Huberman as soloist in a splendid reading of the Beethoven Concerto. Prolonged applause brought an encore. Under Dr. Julius Erlich's direction, the orchestra played a Toccata by Frescobaldi and the Bruckner E Flat Symphony.

After an absence of six weeks, the Chicago Symphony returned under the auspices of the Milwaukee Orchestral Association in an all Brahms program led by Désiré Defauw. The soloist was Zino Francescatti, playing the Violin Concerto most ably. The orchestra also offered the First Symphony.

The March 18 concert brought Rudolf Serkin as soloist in the B Flat Concerto in a performance that met every requirement. The Bizet First Symphony and excerpts from Franck's Redemption were conducted by Mr. Defauw.

Stern Braves Storm to Appear

On March 8, Isaac Stern, violinist, and his accompanist Alexander Zakin, braved thunder, snow, wind, sleet and a blizzard and played for a handful of loyal Civic Concert Association listeners as they might have for an overflow audience at Carnegie Hall. He proved a superb violinist and Milwaukee is awaiting his return.

The Lawrence College Choir under Carl J. Waterman appeared at the Pabst Theatre in their annual concert before a large audience offering a program of sacred and folk songs and ballads. This season, with the return of many men formerly in service, the choir was beautifully balanced.

On March 17 Bidu Sayao made her first appearance locally in recital and gave of her best, winning her hearers with her charm and artistry. The concert, sponsored by Margaret Rice was held at Shorewood Auditorium. Miss Rice also presented at the Athenaeum John Jacob Niles in recital of folk-songs and lore. ANNA R. ROBINSON

Music Clubs Meet In Statesboro, Ga.

SAVANNAH, GA.—The spring conference of the southeastern division of the Georgia Federated Music Clubs, Ronald Neil, director of the southern district, presiding, was held in Statesboro on March 9.

Senior, student and service clubs from Savannah, Maycross, Douglas, Blackshear and Statesboro were represented. A well-balanced program was given in the large auditorium of Georgia Teachers College and was well received. The invitation was extended for the conference to be held at the college again next season. A member from this division will attend the National Board and G. F. M. C. board meeting in Atlanta, beginning April 7 at the Atlanta Biltmore Hotel.

Mona Paulee, mezzo-soprano of the Metropolitan Opera, entertained approximately 600 guests in the De Soto Hotel on March 9 with James Dwight Bruce at the piano. This civic luncheon was sponsored by the Savannah Chamber of Commerce in honor of the delegates to the International Monetary Conference in session at the Oglethorpe Hotel. K. K.

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Detroit Guild Concludes Season

Gordon Quartet Plays—
Bernstein Guest of Sym-
phony

DETROIT.—The final Music Guild concert of the season was heard in the Art Institute on April 24. Featured players were members of the Dirk Wind Ensemble, and Katja Andy, pianist. They were heard in Beethoven's Rondino in E Flat and Quintet in the same key, Op. 16, and Mozart's Serenade in C minor (K-388).

On April 3 the Guild presented a two-piano recital, featuring Mischa Kottler and Edward Bredshall. They showed fine spirit and coordination in Schumann's Andante and Variations, Op. 46, Chopin's Rondo, Op. 73, De-

PEABODY AWARD PRESENTED

John E. Drewry (center) presents a Peabody Award to William Fay, vice-president of the Stromberg-Carlson Company and Howard Hanson, director of the Eastman School of Music



In New York's Roosevelt Hotel on April 24 one of radio's coveted Peabody Awards was given jointly to Stromberg-Carlson's WHAM of Rochester and to Howard Hanson, director of the Eastman School of

Music, for excellence in broadcast musical education during 1945. Awards also went to Edgar Bergen, George Denny of America's Town Meeting of the Air, Arch Oboler, the NBC Symphony and CBS.

bussy's Black and White and Rachmaninoff's Second Suite, Op. 18.

One of Detroit's younger pianists, Eleanor Lipkin, played for a good-sized Lecture Hall audience on April 23. She offered Beethoven's Sonata, Op. 2, No. 2, Bach's English Suite, Schumann's Papillons, and a Chopin group.

The Chamber Music Festival got off to an auspicious start March 27 when the Gordon String Quartet offered Beethoven's Op. 18, No. 1, Ravel's Quartet and Smetana's From My Life. The personnel included Jacques Gordon and Urico Rossi, violins, Kras, Malno, viola, and Fritz Magg, cello. The second concert on April 10 featured the collaboration of some of Detroit's best musicians. Mozart's Quartet for Oboe, Violin, Viola and Cello; Woollet's Pastorale Norwegian for Oboe, Piano and Cello; Two Rhapsodies by Loeffler for Piano, Oboe and Viola; and Chausson's Op. 30 Quartet for Piano, Violin, Viola and Cello, were programmed. The performers were Josef Gingold, Georges Miquelle, Mischa Kottler, Dirk Van Emmerik and Valter Poole.

Shirley Lachman Fink was heard in recital at the Lecture Hall April 17. Bach, Mozart and Debussy received solo piano performances, while Mrs. Fink performed Chopin's E Minor Concerto with her instructor, Evelyn Gurvitch. March 6 marked appearance of guitarist-ballad-singer Josh White at the Art Institute, in folk songs. Josephine Primice danced to Haitian tunes. The Wayne University Symphony, James Gibb conducting, appeared at the Institute April 10. Gershwin Konikow was piano soloist in Liszt's E Flat Concerto.

5,000 Hear Anderson

Five thousand persons thronged Masonic Auditorium March 25 when Marian Anderson starred in the final recital of the Auditorium series. Miss Anderson sang Bach, Handel, Schubert, Falla, Tchaikovsky, Granadas, Rachmaninoff, and spirituals. Franz Rupp aided at the piano.

The Detroit Civic Light Opera series was concluded at Masonic Auditorium with Roberta by Jerome Kern the week of April 9. In preceding weeks, Strauss' Fledermaus and Herbert's Babes in Toyland also attracted large audiences. Acqua Cheta, a three act operetta, was presented at Masonic April 28 under direction of Gino Giovannetti.

Percy Grainger appeared as piano soloist with the Scandinavian Symphony at Scottish Rite Cathedral April 13. He played Tchaikovsky's First

Concerto. Eduard Werner conducted the program which concentrated on Scandinavian music.

Leonard Bernstein appeared as composer, conductor and pianist, with the Detroit Orchestra at Music Hall April 5. He conducted Beethoven's First Concerto from the piano, offering perhaps the most sensitive and brilliant performance of that work ever heard here. From the piano he also led Gershwin's Rhapsody in Blue. Prokofiev's Classical Symphony and his own Fancy Free ballet music completed the program.

Mr. Bernstein lectured on American Music at the Jewish Community Center, April 13. One of his main points contended that jazz was a subconscious factor in contemporary American music. Among piano numbers he performed were Copland's El Salon Mexico and, with David Oppenheim, his own Sonata for Clarinet and Piano.

Music Hall was crowded April 3 for the first Detroit appearance of the First Piano Quartet. Their program, ranging from Bach, Mozart and Schubert to Prokofiev and Shostakovich, aroused considerable excitement. Barbara Jayne, mezzo-soprano, has been awarded the Lillian Gordon Alper award of \$200 by the Detroit Music Study Club. SEYMOUR KAPETANSKY

Composition Prizes Awarded in Detroit

Ulysses Kay Wins First in
Orchestra Division—Honorable
Mentions Listed

DETROIT.—As the first congress of the Fellowship of American Composers opened in Detroit May 6, announcement was made of cash prize awards for composers who were to hear their works performed publicly for the first time. The meeting lasted through May 10 in the Music Hall.

First prize of \$500 for an orchestral work went to Ulysses Kay of New York, for New Horizons. Francis J. Pyle of Des Moines, Iowa, was given \$250 for the best symphonic band work, Of Valleys and Cragged Peaks. A Nashville, Tennessee, man, John W. Work, took top award in the choral work division, \$250, for The Singers. The main prize in the solo competition division went to Sam Raphling of New York, whose piano sonata brought him \$150. A similar work made off with second prize of \$100 for another New Yorker, Harold Harris.

There were a number of honorable mention winners in the various divisions. Those cited in the symphonic

band division were Ulysses Kay, Arthur Kreutz of New York; Newell H. Long of Bloomington, Indiana; Burnett C. Tuthill of Memphis, Tennessee; and A. Louis Scarmolin of Union City, New Jersey. Mr. Kreutz's work was orchestral. Mr. Tuthill and Mr. Scarmolin also received honorable mention in the choral section, as did Reuel Lahmer of Wausakee, Wisconsin; Hermene W. Eichhorn of Greensboro, North Carolina; Lukas Foss of Boston; Carl Parrish of Nashville, Tennessee; H. E. Davison of Leaksville, North Carolina; and Harold J. Ensinger of Flint, Michigan.

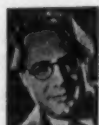
Three composers given honorable mention in the solo division, all for piano works, were Allen William of Laramie, Wyoming; Walter S. Huffman, Junior, of Towson, Maryland; and Edmund Haines of Ann Arbor, Michigan. Prizes were provided by The Detroit Symphony Orchestra, Wayne University, and the American Broadcasting Company.

SEYMOUR KAPETANSKY.

Clara Ceo Gives Recital

WHEELING, W. VA.—The Institute of Music and Fine Arts, now in its 14th season, presented Clara Ceo, pianist, in recital at the McLure Hotel, on April 25. Her program included the Bach Partita in B Flat, Beethoven's Sonata, Op. 10, No. 2; Schumann's Symphonic Etudes.

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Philadelphia Ends Orchestra Series

Most Successful Year In Its History — Summer Plans Made

PHILADELPHIA.—The program for the Philadelphia Orchestra's concerts of April 20 and 22 included the Prelude to Wagner's Parsifal, Rimsky-Korsakoff's Russian Easter, Sibelius' Symphony No. 5, and something new to the local repertoire, the ballet music from Gustav Holst's comic opera, The Perfect Fool. Mr. Ormandy's transcription of Debussy's Reflets dans l'eau was also heard. The Orchestra's 46th season closed April 26 and 27, as far as its home activities were concerned. Mr. Ormandy conducted a request program that comprised Brahms' Academic Festival Overture; Beethoven's Fifth Symphony; Strauss' Till Eulenspiegel; Debussy's Prélude à l'Après-midi d'un Faune and Johann Strauss' Emperor Waltz.

In accordance with the custom of presenting gold watches to musicians completing 25 years continuous service, the Women's Committee through Frances Wister, chairman, awarded them to William Kincaid, flutist; Samuel Rosen, violist; Vincent Lazzaro, contrabassist, and Marshall Betz, librarian. Three musicians, retiring from the Orchestra, were given a reception, Anton Horner, horn player, who joined in 1902, William Schmidt, cellist, who became a member in 1903, and Charles E. Gerhard, trombonist, who entered in 1900. Mr. Horner also received the annual Hartman Kuhn Award in recognition of his achievements as a horn player and as a teacher. In addition, Mr. Horner was named Honorary Member of the Philadelphia Orchestra, the first musician ever to be given such a distinction.

Season Highly Successful

A recent report by the Philadelphia Orchestra's management cites the 46th season as the most successful in the organization's history. An aggregate total of 400,000 attended the basic series of concerts in the Academy of Music, Philadelphia, and the various series in New York, Washington and Baltimore. Up to the start of the transcontinental tour which will run from April 29 to June 9 with 39 performances in some 30 cities, the season's schedule embodied 128 concerts.

The Germantown Symphony, conducted by Arthur Bennett Lipkin, concluded its season in Germantown High School Auditorium on April 25 with Mendelssohn's Reformation Symphony as the major offering. Bach's A Minor Violin Concerto found Rafael Druian a skilled young solo artist, and other works included Weber's Jubilee Overture, the March of the Knights from



AT FINAL PHILADELPHIA EVENT

Soloists in Beethoven's Missa Solemnis in the Great Master's Cycle final concert sponsored by the Bach Festival Society. (From the left) James Allan Dash, conductor; Frederick Jagel, tenor; Florence Kirk, soprano; James P. Hopkinson, manager of the society; Karin Branzell, contralto; Norman Cordon, bass.

Wagner's Parsifal and Weinberger's Czech Rhapsody. On April 28 Mr. Lipkin led the Main Line Orchestra in Radnor High School Auditorium. Solo works and choral and instrumental music by Mozart, Schubert and Wagner contributed to an enjoyable festival concert at the Academy of Music on April 26 with Leopold Syre as able conductor. Albert Brusilow, youthful Philadelphia Musical Academy violinist, made a brilliant showing in Mozart's D Major Concerto, and Lorraine Lightcap Fleming, soprano, pleased in Schubert songs. Among the choral numbers, sung by the Junger Maennerchor and the Harmonie Choruses, Mozart's motet, O God When Thou Appearest, and excerpts from The Magic Flute proved especially notable. WILLIAM E. SMITH

Philadelphia Groups Complete Seasons

Musical Academy Schubert Cycle Ends—Saminsky Is Honored by Concert

PHILADELPHIA.—The final concert in the Schubert Cycle sponsored by the Philadelphia Musical Academy brought the Quintets in C and A (Forellen) at Ethical Society Auditorium on May 3. Jani Szanto and Albert Brusilow, violins; Trudi Gundert, viola; Maurice Eisenberg and Jane Sanders, cellos, and Bruno Eisner, pianist, were heard. In honor of the composer's 25 years' activities in this country, the Guild for Contemporary Music gave a concert of

Lazare Saminsky's music at the Philadelphia Art Alliance on May 2. Barbara Stevenson, soprano, assisted by Alice Wightman at the piano, sang several fine songs; choral numbers enlisted the choir of Keneseth Israel Synagogue, conducted by Isadore Freed, and Mary Depler Baker performed piano compositions. On the same evening at the Academy of Music, the Orpheus Club led by Clifford E. Dinsmore closed its 74th season.

Father Joseph Muset, formerly organist of Barcelona Cathedral and Professor of Organ at the Conservatory of Barcelona, played several impressive compositions of his own at an organ recital on May 1. On April 29, June Stiegerwald Dailber, soprano, supported by Stuart Ross, pianist, pleased at a recital in Ethical Society Auditorium. The Philadelphia Music Club offered the closing concert of its 36th season at the Barclay ballroom on April 30 under H. Alexander Matthews. Guest-soloists included Helen Rosensweig, pianist; Beatrice Reed, cellist, and George Watson, baritone.

The Symphony Club Chamber Orchestra, conducted by Arthur Cohn, appeared on April 28 in the auditorium of the Samuel S. Fleisher Art Memorial. Particularly noteworthy was a delightful Sinfonie Concertante, Op. 84, by Haydn, with Norman Carol, violin, Barbara Draper, cello, Louis Rosenblatt, oboe, and Robert

Cole, bassoon. Enjoyable too was a Suite by Amadeo de Filippi, derived from harpsichord pieces by Rameau. Other numbers included Max Fiedler's tuneful Serenade, Stravinsky's Suite No. 1 for small orchestra, an effective Overture to a Children's Comedy by Luis Giannco, for wind and percussion instruments, and a Humoresque, for two clarinets and strings, by Peter Benoit. George Silfies and Larry Alter played the solo parts. Also given were excerpts from Schubert's "Rosamunde" music in arrangements by Max Reger. The concert was sponsored by the Philadelphia Museum of Art and the Edwin A. Fleisher Music Collection of the Free Library of Philadelphia. W. E. S.

Quaker City Hears New Chamber Music

Works by Persichetti, Copland and Koutzen Are Performed

PHILADELPHIA.—Concluding this season's series of M. Sophia Ezerman concerts, the Philadelphia Conservatory of Music offered an evening of contemporary chamber music at the Barclay ballroom on April 16. Vincent Persichetti's Second String Quartet impressed favorably in a reading by Boris Koutzen and William Bless, violins; Samuel Roens, viola, and Elsa Hilger, cello. Aaron Copland's Sonata for Violin and Piano was interpreted by Mr. Koutzen and Dorothea Persichetti. Works for two pianos, played by Vincent and Dorothea Persichetti, included Mr. Koutzen's Sonatina, for the first time here, and Stravinsky's Scherzo à la Russe. Also well performed were songs by Isadore Freed, Mahler, Debussy, Poulenc and others, by Gabrielle Hunt, contralto, with Allison Drake at the keyboard. On the same evening at the Philadelphia Art Alliance, Warren Signor, young solo violinist, under auspices of the New School of Music, showed high ability in varied music.

Vernon Hammond, artistic and musical director of the newly-formed American Opera Company, as guest of the Music Teachers Forum at Presser Hall on April 17, discussed Opera in English assisted by Patricia Hauke, soprano, and Duane Crossley, bass-baritone. A Guild for Contemporary Music concert at the Philadelphia Art Alliance provided Edward Murray's Letter to Brazil, for two pianos, performed by Agnes Quigley and Verna Scott, Louis Gesensway's Duo for

(Continued on page 29)

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Herbert Menges of the Old Vic Discusses Music for the Theatre

His Scores for Shakespeare Plays Serve as Continuity Between Scenes and Heighten Dramatic Atmosphere

HERBERT MENGES, conductor, composer, and arranger, since 1931 musical director of the Old Vic and at present in New York to take charge of music for that company's six-weeks' season here under the sponsorship of Theatre Incorporated, says he is a dual personality. But Mr. Menges is modest. Permanent director of the Southern Philharmonic of Brighton, England, in addition to his work with the Old Vic, he has composed music for almost all of the Shakespeare plays.

"I don't place too much stress upon my compositions; I've tried to avoid that. I'm a conductor and musical director and after all, the music for the Shakespeare, particularly Henry IV, parts one and two, which we are doing here, is theatre music and serves theatrical ends. The play's the thing, and the music acts as continuity, bridging the changes of scene, of which there are so many. I don't mean that we utterly subordinate it, for very often Shakespeare cues for music, and in Henry IV we play it up, as in the battle scenes. I've seen Shakespearean productions where the music employed between scenes was left to shift for itself, to get away, so to speak, as best it could when the curtain went up on a new one. We often continue it well into a new scene, playing it down gradually beneath the voices of the actors.



John Vickers
Herbert Menges, Musical Director
of the Old Vic

"Mine is not entr'acte music; it is more of a link, continuity to cover the many breaks in the play. Now in Oedipus Rex, for which Anthony Hopkins, a very clever young English composer, wrote the score, there is only one set and the usual Greek chorus. In it, the music is much more continuous; it has more line. For Uncle Vanya, we orchestrated Russian music to maintain the style and atmosphere. This is real entr'acte music. The approach to each of the plays, or types of plays then, is different and involves different problems."

Mr. Menges was asked if the orchestra personnel had also come from England.

"No. I'm afraid that would not have proved practicable. I have a very fine orchestra, including several

players from the Pittsburgh Symphony and various other ensembles, who have been gathered together for us. It isn't a large group, consisting of violins, violas, cellos, one double-bass, flute, oboe, clarinet, bassoon, two trumpets, two horns and drums—about 19 players in all. Of course we make slight changes in instrumentation, depending upon the play being performed. The orchestra for Henry IV naturally, is different from that used in the Oedipus, and again for the Uncle Vanya."

We asked if any of the music employed in the Old Vic's Shakespeare was Elizabethan or traditional in character.

"Some of it is, more especially in the comedies, say in Twelfth Night. Naturally, the songs only become traditional with the passing of time, but somehow the comedies seem to require traditional, or perhaps I should say traditional-sounding music, more than the tragedies or historical plays."

"Do you use themes to identify specific characters?"

"Yes, we employ the leit-motif for instance for Falstaff, Hotspur, the Prince Hal, and so on. In Henry IV, the music is more of what I should call, for want of a better designation, the 'romantic' type. The important factor is to create, or heighten the atmosphere of the drama and to continue the story between the scenes."

Since this was Mr. Menges' first visit to New York we asked him what he thought about it and of the flight over, since all the members of the company came from England by plane, landing at LaGuardia Field on Monday, April 29.

"It's an extraordinary town, and the trip was incredibly comfortable. There I was in Brighton, England, conducting the Southern Philharmonic, with Jan Smeterlin as soloist on Sunday afternoon. We finished about twenty minutes to five, drove to the airport, and next morning at eleven o'clock, I was in New York. I immediately called up Mrs. Smeterlin here, who was surprised, to put it mildly. 'But you can't be here' she said, 'you're supposed to be in England, conducting for my husband.' 'I was', I told her, 'the concert went off splendidly.'"

Mr. Menges confessed to bewilderment at the profusion of food in New York City. "Particularly the fruits and fresh vegetables; things we haven't seen in years. You know, this morning, at breakfast, I pointed to an item on the menu. 'V-8', it said. I asked the waiter what it was

and he couldn't seem to understand my difficulty. I told him we knew all about V-1's and V-2's, but that this was the first time I had heard of a V-8."

Joint conductor for almost four years during the war with Sadler's Wells Opera Company, he told of an "incident", with characteristically British understatement, that occurred during a performance of Rigoletto that he was conducting in south London.

"The bombardment warnings had been posted" said Mr. Menges, "and one or two of the doodlebugs, the V-1 rockets you know, had come over, but we continued. You could hear them coming a long way off. They're not like the ordinary bomb that drops perpendicularly. The doodlebugs traveled in an arc and were heard by millions of people, each of whom wondered if it had his or her name on it, but as long as you heard it you were safe. It was when the motor shut off, cut out, that you knew it was going to drop—well, nearby."

"As I said, we were doing Rigoletto. The Duke and Gilda, the tenor Peter Pears and soprano Linda Parker, were singing their duet when one came over and the motor shut off. There wasn't a soul in the audience that didn't know it was going to be close, but we went on, the singers singing, I conducting, and everybody—listening. After 10 or 15 seconds there was a tremendous explosion. The house seemed to lift on its foundations and clouds of dust arose. What I'm about to tell you, you'll find hard to believe, yet it actually occurred. The flats, the scenery bent, were blown over from the force of the explosion until they almost touched the heads of the singers and then were sucked back into position again. I could see the whole thing from where I was conducting in the orchestra pit. It occurred precisely during a passage that Gilda was singing and she never faltered once, went right on; we all went on. No one got up, or left the theatre. After the act was over, the Gilda was a little worked up. She had a right to be."

WARREN H. POTTER

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Quaker City Events

(Continued from page 27)

Violin and Viola, set forth by the composer and Paul Ferguson; a set of songs for soprano and piano by Leo Ornstein, sung by Barbara Goodman, supported by Mrs. Leo Ornstein, and Martin's Second Sonata for Cello and Piano, played by Joseph and Yvonne Druian. Other April 17 programs included Verdi's Requiem under Walter Baker's direction with Barbara Stevenson, Jean Herman, David Jenkins and Roy Wilde as soloists; the Robin Hood Dell Chorus, and Claribel Thomson, organist.

Closing a series of sonata recitals at the Philadelphia Art Alliance, Robert Parris, pianist, and Irwin Hoffman, violinist, played works by Schubert, Mozart, Brahms and Lekeu on April 19. The season's final Matinee Musical Club concert at the Bellevue-Stratford on April 23 featured the club chorus directed by Harry Sykes and, as special guest-artist, Elsa Hilger, cellist.

WILLIAM E. SMITH

Two Opera Troupes In Philadelphia

La Scala Company Ends Series—Metropolitan Gives Parsifal

PHILADELPHIA.—To close its regular subscription series at the Academy of Music, the Philadelphia La Scala Opera Company presented Un Ballo in Maschera, conducted by Giuseppe Bamboeschek, winning vociferous applause. Zinka Milanov as Amelia, stood out in every respect, as a grand artist. Kurt Baum as Riccardo, commanded admiration for his vital vocalism and Alexander Sved, the Renato, scored an ovation for his singing of Eri tu. Carol York, Philadelphia coloratura in her debut with the La Scala organization, was agreeable as Oscar, the Page, and Suzanne Sten proved effective as Ulrica. Nino Ruisi, Ralph Telasco, Wilfred Engelmann, and Francesco Curci completed the cast. The chorus met its obligations commendably; William Sena's corps de ballet pleased in its dances, and the orchestra responded excellently to Mr. Bamboeschek.

A special post-season performance of Parsifal by the Metropolitan Opera Association drew a large audience to the Academy of Music on April 16. Emil Cooper and the Metropolitan Opera Orchestra gave a somewhat routine performance. On the stage things were much better. Torsten Ralf furnished an excellent portrayal of the title role; Martial Singher's artistry strengthened his characterization as Amfortas, and Alexander Kipnis was a distinguished figure as Gurnemanz. Kerstin Thorborg as Kundry realized an effective delineation and other parts enlisted Gerhard Pechner, Klingsor; and Nicola Moscona, Emery Darcy, Osie Hawkins, John Garris, Anthony Marlowe, Irene Jessner, Marita Farrell, Mora Paulee, Lucille Browning, Maxine Stellman, Margaret Harshaw and Fiorenza Quartararo.

WILLIAM E. SMITH

Boston Players End Providence Series

Milanov Gives Recital—Ballet Appears—Chamber Society Organized

PROVIDENCE.—The Boston Symphony, Serge Koussevitzky, conductor, gave its final concert of the local season in the Metropolitan on April 2. The program was devoted to two symphonies, Beethoven's Sixth and Brahms' First. The capacity audience gave an ovation to conductor and players. Zinka Milanov, soprano, gave the concluding program on the Community series in the Metropolitan on April 9. This program was the last of the 15th year of Community events in Providence and two days later all available seats were sold out for next season.

The Ballet Theatre danced to orchestral music conducted by Robert Zeller at the Metropolitan on March 25. The bill consisted of Les Sylphides, On Stage and Blue-beard. The Chaminade Club observed President's Day with a recital by Bruce Simonds, pianist, in the Plantations Auditorium on April 18. Other recent events of interest have been a program of Jewish music and dance at the Jewish Community Centre on Feb. 3; a concert by the Upsala College Girl Choir at the Gloria Dei Church on March 23; an evening of music by the St. Dunston's Boy Choristers directed by William C. Heller at Alumnae Hall on March 21; excellent recitals on the Pawtucket Civic Music Association series by Ellabelle Davis, soprano, on March 12 and by Miriam Solevieff, violinist, on April 11; and a lecture on music in the old and new worlds by Karl Grieringer before the Schubert Club at the Music Mansion on April 11.

A two piano recital by Getrude Joseffy Chase and Dorothy Joslin Pearce pleased a large audience at the Plantations Auditorium on March 21.

The Providence Chamber Music Society was organized at a meeting held at the residence of Hugh F. MacColl on April 17. The purpose of the group is to stimulate the study and performance in an informal setting of compositions by native writers, especially those residents of Rhode Island. Officers elected were: president, David L. Stackhouse; secretary, Ruth Tripp; and Treasurer, Arlan R. Coolidge.

A. R. C.

Orchestra and Chorus Perform in Rochester

Bernstein and Beecham Conduct Philharmonic—Szigeti Gives Performance

ROCHESTER, N. Y.—The Rochester Philharmonic, Leonard Bernstein conducting, and assisted by the Male Chorus of the Rochester Oratorio Society, with Romolo di Spirito, tenor soloist, was heard on March 7, at the Eastman Theatre, by a large audience. The program consisted of Beethoven's Egmont Overture and the Faust Symphony by Liszt.

The Philharmonic, Sir Thomas Beecham conducting, assisted by the Buffalo Choral Society, Cameron Baird, conductor, and Florence Ralston, soprano; Florence Ann Reid, contralto; John Priebe, tenor, and Burtram Rowe, bass, presented an all-Mozart program at the Eastman Theatre on Thursday evening, March 21, before a large audience. The program comprised the Requiem, the Symphony No. 31 in D Major, Ave Verum Corpus and Qui Tollis for the chorus, and the overture, Le Nozze di Figaro.

As the Philharmonic went on tour for a week with Sir Thomas Beecham conducting after the Mozart program, there was no Pop concert on March 19, but on the following Sunday, March 24, Guy Fraser Harrison and the Rochester Civic Orchestra presented a program composed entirely of works by Gershwin and Jerome Kern. Soloists were Robert Schultz, pianist; Marjorie Mason, soprano, and Hugh Sorensen, baritone.

Joseph Szigeti, violinist, closed the Eastman Theatre concert series for this season, with Leonid Hambro at the piano. His program was unusual and his playing outstandingly beautiful. The audience was large and demanded a number of encores.

The closing recital of the Chamber Music Series at Kilbourn Hall was given by Edith Weiss-Mass, harpsichordist, and Suzanne Bloch, playing the lute, virginal and recorders. The two artists presented a charming collection of old music, and the audience enjoyed it thoroughly.

The Rochester Civic Music Association presented the Ballet Theatre in two performances on March 8 and 9. The theatre was full on both occasions.

MARY ERTZ WILL

Sunbury Symphony Gives First Youth Concert

SUNBURY, PA.—The Sunbury Symphony, Simon Asen, musical director and conductor, gave its first Youth Concert in March in the Fourth Ward High School Auditorium and drew an audience of more than 700 children. Tchaikovsky's Nutcracker Suite, a demonstration of the various departments of the orchestra, group singing of America the Beautiful, When Johnny Comes Marching Home and the round, Three Blind Mice, furnished both interest and entertainment. Mrs. G. R. Naugle, a member of the Harrisburg Symphony, who plays the harp with the local group at its concerts, offered a solo. The entire program consumed an hour and a half, permitting the smallest children attending to return home for an early bedtime.

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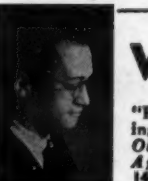
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Duo-Pianists End Busy Season

During the past season Pierre Luboshutz and Genia Nemenoff, duo-pianists, have given over 70 concerts which have taken them from coast to coast and from Canada to Southern California. On May 26 the pianists are to end their season with an appearance on the Ford Hour. Three New York concerts are already on their schedule for next season—at the Brooklyn Academy of Music, at Hunter College and their annual downtown recital.

A partial list of the next season's appearances includes: Philadelphia, on the Feldman course; Boston, on the Aaron Richmond series; New Orleans, the Philharmonic series, second successive engagement; Kansas City, Fritschy Series; Seattle, third consecutive appearance on Cecilia Schultz's series; Havana for the fourth time on the Pro Arte series; the University of Minneapolis; Duluth, and San Antonio.

Orchestral appearances made by the duo-pianists included the U. S. Rubber Broadcast, New York Stadium Concerts, General Motors broadcast, Kansas City Philharmonic, the Springfield, Mass., Orchestra, the



Bruno of Hollywood
Pierre Luboshutz and Genia Nemenoff

Buffalo Philharmonic and the Denver Civic Symphony.

The duo-pianists are spending the summer organizing new programs and making new arrangements of music for their two pianos.

Menuhin Honored in San Francisco

Cited by War Council of America — Chamber Series Concluded

SAN FRANCISCO.—Yehudi Menuhin was presented a citation of the Music War Council of America by Admiral R. S. Edwards, U.S.N., midway in his recital program which marked approximately the 20th anniversary of his debut on that same Opera House stage. The violinist generously called Adolph Baller, his accompanist, to share the honor, and made a very gracious and sincere little speech of acceptance.

As usual, the Bach unaccompanied solo was outstanding. This time it was the Partita No. 3, Enesco's Sonata No. 2, Beethoven's No. 10, and short works completed the program enjoyed by an audience which filled orchestra pit as well as the auditorium and some standing room.

The sensation of the concert season was the local discovery of Jennie Tou-

rel, who gave her first recital here on the Opera Association concert series. She came as a stranger, but was rated next to Marian Anderson as a recitalist and singer when she had finished her fine program, beautifully sung, with George Reeves as her excellent accompanist.

A disappointment was Baccaloni's Commedia Dell'Arte Players in performance at the Opera House.

Emile Baume, playing for the Lomas Reciprocal Concerts, proved himself an excellent pianist in a program which ranged from Scarlatti to Bartok and Prokofieff. He played in the Hotel St. Francis Colonial Room under the management of Alice Seckels.

Impressive piano playing was also that of Witold Malczuzynski, who followed his symphony appearance with a recital on the Larry Allen series. If some of his interpretations lacked depth, his playing lacked nothing in the way of color, fluency or brilliance.

Richard Dyer Bennett, the modern minstrel, scored a success in his recital at the Curran Theatre. It was a Larry Allen, Inc., event. Draper and Adler, under Opera Association auspices, drew more people than the

Opera House seats, and won their usual protracted ovation.

Chamber music series have also come to a seasonal end. The San Francisco String Quartet concluded with Mendelssohn's Quartet in D, Op. 44, No. 1, Quincy Porter's impressive No. 6, and the Brahms Quintet, Op. 11, with Romain Verney at second viola.

The Music Lovers Society concluded with Haydn's Trio for flute, violin and 'cello; a Mozart Divertimento, Honegger's Rapsodie, and Schumann's Trio for piano, violin and 'cello. Playing with great nicety and understanding were Margaret Tilly, pianist and founder of the group; Frances Wiener, violinist; Lucien Mitchell, violist; Herman Reinberg, cellist; and Merrill Jordan, flutist.

Presentations on the Musical Artists of America series were Peggy Engel, soprano, and Rebecca Austria, Philippine pianist, whose first appearance was with the Children's Symphony a few years ago; Inez Lauritano, violinist; Mary Jane Spry, soprano, and John McAlister, pianist. Accompanists were Dorothy Van Waynen, for Miss Engel, Lev Shorr for Miss Lauritano, and Mildred Stombs for Miss Spry. The recitals, in the Century Club, drew small but appreciative audiences. The new manager for this series is Marjorie Schuler.

Copland Work Presented

Martha Graham brought her company to the Opera House for two nights, presenting Appalachian Spring, Letter to the World, Every Soul Is a Circus on the first night for Larry Allen series auditors, and Salem Shore, Deaths and Entrances, and Punch and the Judy, the second night. The latter was unanimously judged the most delightful. Antonio Triana's 13-year-old daughter, Luisa, a miniature replica of her dad, all but stole her father's dance show at the Opera House when Triana brought Lola Montez, Luisa and a 'small group in a typical Spanish dance program, beautifully costumed and well done.

The Comedy Opera Guild staged the Village Singers by Fioravanti with its 18th century musical score and a 20th century English libretto by Erich Weiler, who conducted. It is the most recent and by far the best adaptation of old comedy operas Mr. Weiler has yet devised. Ann Ashley, Jane Bender-Heffner, Patricia Bortfeld, Harold Hollingsworth, Stanley Noonan, Joseph Tissier, August Lourenzo and Allen Wheaton were seen and heard to advantage, and an orchestra of sym-

phony men played accurately and well under Mr. Weiler's direction. The sets and costumes designed by Antonio Sotomayer were delightful.

Maxim Schapiro gave a piano recital for the members of the San Francisco Musical Club in April.

MARJORY M. FISHER

Julius Hartt School Announces Scholarships

The Julius Hartt School of Music, Hartford, Conn., Moshe Paranov, director, announces six scholarships, two in opera with Friedrich Schorr, stage training with Elmer Nagy, two in piano with Mr. Paranov, coaching with Harold Bauer and two in strings—violin with Rubin Segal and cello with Marcel Hubert. Auditions will be held June 3 to 7 at the school, 187 Broad st., Hartford.

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RECITALS

(Continued from page 20)

ternoon of April 27. Handel, Marcellino, Pierné, Debussy, Ravel, Schubert, Schumann, Brahms and Strauss were the composers listed on her program. . . . Another soprano, **Mary Kennedy**, appeared in the same auditorium on April 28, singing Rejoice Greatly from Handel's Messiah, Qui la Voce, from Bellini's La Sonnambula and a wide assortment of lyrics by Donaudy, Brahms, Schubert, Schumann, Horsman, Curran, Charles, Rimsky-Korsakoff, Hue and Kriens. . . . On the afternoon of April 28 Times Hall was the scene of a piano recital by **Elaine Lebowitz**, who played among other things Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata, Op. 10, No. 3, Weber's Rondo Brilliant and several Chopin and Debussy numbers. . . . **Julius Risman**, violinist, with Fritz Jahoda at the piano, performed Brahms' D Minor Sonata, Lalo's Symphonie Espagnole, Szymanowski's Sonata, Op. 9 and Bloch's Baal Shem in Times Hall on May 1.



Stanley Bate



Richard Arnell



Harold Kohon

PARTICIPANTS IN NATIONAL ORCHESTRAL ASSOCIATION ENGLISH PROGRAM

ORCHESTRAS

Barzin Offers English Program

National Orchestral Association. Leon Barzin, conductor. Harold Kohon, violinist, assisting artist. Carnegie Hall, April 22, evening:

Suite for strings from King Arthur. . . . Purcell-Herbage Divertimento. . . . Gordon Jacob Violin Concerto, Op. 9. Richard Arnell (Mr. Kohon) Sinfonietta No. 2, Op. 39. Stanley Bate Facade Suite. . . . William Walton

Two of the works on this English program, the Arnell Violin Concerto and the Bate Sinfonietta, had their first performances. The Bate Sinfonietta, was a delightful surprise. Though it may not be as deep as a well or as wide as a church door, it proved to be as brilliant, imaginative and stimulating as any new music of the current season. Mr. Bate has striking ideas and he works them out with a sense of form which transcends mere craftsmanship. The mark of Shostakovich is heavy in this score, but not in a negative sense, for the English composer has a personality and a musical temperament of his own.

Mr. Kohon played the Arnell concerto eloquently, and the music carried the stamp of conviction and of introspective dramatic intensity, but it was too diffuse and too uneven in texture to hold the listener's interest. Extremely clever, and extremely superficial except for the lyric second movement, the Jacob Divertimento obviously charmed the audience, and the wit of Walton's Facade Suite is still piquant. Throughout the evening, the young players distinguished themselves. Mr. Barzin and the orchestra shared the applause with Mr. Arnell and Mr. Bate.

American Society of Music Arrangers

A group of gentlemen who are usually behind the scenes of film and radio came to public view on April 28 when members of the American Society of Music Arrangers "hired a hall," to encourage themselves in original composition. A small but friendly audience came to Town Hall to give further encouragement. The afternoon opened with a Theme for a Radio Program by Joe Glover, New York president of ASMA, who conducted it and the following work by Mark White. Mark Warnow then took over the strings of the expert small orchestra for one of the highlights of the list, Maurice Gardner's

Prelude for String Orchestra. Mr. Warnow later led Carroll Huxley's Pastiche for Harp and Orchestra in which Lucile Lawrence was soloist, and the somewhat Ravelian but decidedly craftsmanlike Pastorale and Dance, in which Arnold Eidus was the competent violin soloist. Another work which deserves more hearing is Normand Lockwood's Mary, Who Stood in Sorrow, a kind of Stabat Mater with real atmosphere, sung by Helen Boatwright and conducted by Jeff Alexander. Mr. Alexander also led his own songs, three of them to poems by Sidney, Blake and Parker, sung by Frank Baker, tenor. Menotti Salta and George Steiner conducted their own pieces and Maurice Baron was on the podium for Milton M. Kraus' Masquerade and selections from his own Susan at the Zoo. The over-all impression of the concert was that much had been derived, a little originated, that the "slick" music of radio and the films is in competent hands, but that public airing is a good thing to point the way to greener, more individual pastures for these worthy and somewhat neglected musicians.

Philharmonic-Symphony Plays All Gershwin Program

A choice sample of that sturdy American concert tradition—the All Gershwin program—drew a capacity crowd to Carnegie Hall on April 18 and swelled the coffers of the Philharmonic-Symphony's Pension Fund by \$11,000. Oscar Levant was on hand to play the Concerto in F and Rhapsody in Blue; Todd Duncan and Anne Brown to sing excerpts from Porgy and Bess, and Artur Rodzinski and members of the Philharmonic to supply accompaniments and perform An American in Paris.

Mr. Levant, who is, without a doubt, the foremost authority on how Gershwin's piano music should be played, turned out his usual superlative performance. The Rhapsody, under his fingers, remains a vibrant, exciting piece of music and not a tag-end remnant of the 'twenties as it can become when played by a lesser artist.

The Buzzard Song, I Got Plenty of Nuttin' and It Ain't Necessarily So comprised Mr. Duncan's solo offerings. Miss Brown sang Summertime and My Man's Gone Now. Together they performed Bess You Is My Woman Now. Mr. Duncan's interpretations were rousing and uninhibited—those of Miss Brown somewhat more formal. Extended rounds of applause rewarded both artists.

M.

New York Mandolin Symphony

The 22nd annual concert of the New York Mandolin Symphony took place at Town Hall on April 28. Ignace Strassegger conducted. The program consisted of works by Handel, Beethoven, Smetana, Mozart and Mussorgsky, as well as a Suite of Jewish Folksongs by Engel-Firstman, which had on this occasion its first performance. The performance of a Handel Concerto Grosso and of Beethoven's First Symphony by a mandolin ensemble was something of a novel experience and perhaps a questionable one. Mozart's A Major clarinet Quintet was also one of the features of the evening, though no effort was made to supplant the solo clarinet by any other instrument. The clarinetist heard was Harold Seletsky.

N.

Frank Black Conducts NBC Symphony

Beginning the first of a series of four concerts, Frank Black conducted the NBC Symphony on April 28 with Isaac Stern, violinist, as soloist. Mr. Black gave highly effective readings of Goldmark's Overture—In Springtime, Gould's American Salute, Sibelius' Finlandia and with the soloist, the Mendelssohn Violin Concerto. The

violinist was in excellent form, making the performance a memorable one.

Franco Auteri took over the podium of the NBC Symphony for the concerts of April 14 and 21. His first program was devoted in large part to works by contemporary composers—Vaughan-Williams' English Folk Song Suite, Honegger's Pastorale d'Eté and the Suite from Stravinsky's Firebird. Opening the concert was Geminiani-Marinuzzi's Andante.

Mr. Auteri's last program observed the Easter Holiday with an exciting performance of Rimsky-Korsakoff's Russian Easter Overture. Completing the afternoon's bill were Richard Strauss's Don Juan, William Boyce's First Symphony, Erik Satie's impressionistic opusculé, Gymnopédie No. 1 and Franz Lehar's Gold and Silver Waltzes.

The season's final appearance of Arturo Toscanini took place on April 7. A Russian-French program, consisting of Kabalevsky's Colas Breugnon Overture, Tchaikovsky's Romeo and Juliet, Roussel's Festin de l'Araignée and Roger Ducasse's Sarabande (in which an off-stage chorus sang its wordless part under the direction of Peter Wilhousky), ended in a tumult of enthusiasm. After a particularly cherishing performance of Tchaikovsky's much mauled Fantasy-Overture Mr. Toscanini was recalled numberless times to the platform, the audience finally standing as he returned for a final bow.

Y.

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Four Orchestras Play in Memphis

**Tuthill Resigns as Conductor—Recitals Given—
Draw Large Throngs**

MEMPHIS.—At the concert of March 19 the Memphis Symphony featured the first Symphony of Kallinikoff in a rousing performance and Samuel Barber's Adagio for Strings, and gave a fine accompaniment to the duo-pianists, Dougherty and Ruzicka, in the Mozart Double Concerto. Its popular program on March 31 presented Her-

bert Summerfield, in the Tchaikovsky Concerto, the orchestra giving fine support and performing such favorites as Rossini's William Tell Overture, Debussy's Claire de Lune, the Peer Gynt Suite of Grieg and selections from Kern's Show Boat. On April 14 it gave a Youth Concert showing the prowess of a fifteen year old soloist, Beverly Alice Richardson in the Hungarian Fantasia of Liszt. Burnet C. Tuthill conducted all concerts.

The visiting Cincinnati Symphony under Eugene Goossens was in fine form and gave fluent and dynamic interpretations of the Brahms Second Symphony and Debussy's La Mer. Their program opened with Bach's Toccata and Fugue in D Minor and

closed with selections from the third act of Die Meistersinger. Later the New Orleans Symphony proved to be an organization worth hearing and of real promise. Massimo Freccia ably led his group in a very musical performance of Strauss' Don Juan, Brahms' First Symphony, Barber's Adagio for Strings, Weber's Oberon Overture and the Moto Perpetuo of Paganini. The St. Louis Symphonietta, composed of members of that city's regular Symphony, played a Saturday morning program for children under the direction of Paul Schreiber to an invited audience. The outstanding item of its program was Janet Remington's performance of the solo harp part of the Ravel Introduction and Allegro.

Mr. Tuthill resigned the conductorship of the Memphis Symphony on April 15 after having directed all but two of its concerts since he founded the organization in 1938. He will devote his time to his duties at the Memphis College of Music, the music department of Southwestern College, of which he is director, and also to his work as secretary of the National Association of Schools of Music. He is now planning a series of six chamber music concerts to be given next season by the faculty of the College of Music.

Arts Appreciation has presented Beveridge Webster in a standard program that was completely satisfying. Egon Petri gave a thrilling recital which featured the entire set of Brahms-Paganini Variations. Mack Harrell has appeared in one of his unusual programs. He is a real recitalist, who also sings in opera, not an opera singer who tries to be a recitalist. Arts Appreciation also presented Draper and Adler to a full house, which enjoyed their exceptional talents. The Tennessee Chapter of the A. G. O. brought Virgil Fox in recital. J. C.

San Francisco Marks Season's Finale

Monteux Conducts Closing Concert — Milhaud Suite Premiered

SAN FRANCISCO.—With its 2,320th concert on April 13, the San Francisco Symphony concluded its 34th season before an overflowing and tremendously appreciative audience. Pierre Monteux conducted. Milhaud's Suite Française, not previously played here, proved to be a delightful combination of military and atmospheric modes—each movement being named for a French province wherein the Allies fought during the recent war. Other works included D'Indy's Wallenstein's Camp, Symphonic Fragments from Franck's Psyche and Brahms' First Symphony.

The concert marked the end of Peter Heyes' association with the orchestra as assistant concertmaster. William Wolski has been appointed to replace him.

Earlier, at the eleventh pair of concerts, Witold Malcuzyński, pianist, was soloist with Mr. Monteux and the orchestra in Liszt's Second Concerto. His performance embraced a full quota of brilliance and lyricism. The remainder of the program included the first local performance of Gardner Read's Sketches of the City, Rimsky-Korsakoff's Antar, Goldmark's Sakuntala Overture and Symphonic Fragments from Ravel's Daphnis and Chloe.

Igor Stravinsky was guest conductor in a program of his own works at the 12th pair of concerts, given in the Opera House. He led the orchestra in Scherzo a la Russe, Symphony in Three Movements, Petrouchka and the Third Firebird Suite. At the 13th pair of concerts Mr. Monteux again conducted. Maxim Shapira was soloist in Bartok's Second Concerto and the Municipal Chorus took part in a performance of the Overture and Bacchanale from Wagner's Tannhauser.

The Art Commission concert series concluded with an all-Beethoven program in the Civic Auditorium with Mr. Monteux conducting the Coriolanus Overture, the Violin Concerto with Joseph Szigeti as soloist, and the Ninth Symphony with the Municipal Chorus and Charlotte Boerner, Reba Greenley, Carl Hague and Perry Askan as the quartet of soloists. The concert drew close to 8,000 auditors.

Mr. Monteux also conducted a special Youth Concert for about 7,500 youngsters in the Civic Auditorium. Bus loads of children came from vast distances to hear the orchestra. The program was devoted to Dvorak's Carnival Overture, Mozart's Haffner Symphony, Cailliet's Variations on Pop, Goes the Weasel, a group of Czech folk songs sung in costume by Beta Popper, Debussy's Festivals and the Overture to Die Meistersinger.

MARJORY M. FISHER

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Ceremonies Close Charleston Season

CHARLESTON, W. VA.—Ceremonies connected with presentation of a plaque to radio station WCHS in recognition of support that included a talk by Fiorello H. LaGuardia, director general of UNRRA and former mayor of New York, broadcast from his home in New York, were a feature of the closing pair of concerts of the season of the Charleston Symphony, May 5 and 6.

Sponsoring the orchestra broadcasts has been the Woodrum Home Outfitting Co. of Charleston, and all money paid has gone directly to the orchestra treasury, WCHS absorbing all technical costs related to putting the music on the air.

The ceremonies were a part of the May 5 concert, taking place during intermission. The musical program of both concerts included Tchaikovsky's Sixth Symphony, two Beethoven Contra-Dances, Vienna Blood by Johann Strauss, The Young Prince and the Princess from Scheherazade and selections from the two L'Arlesienne Suites of Bizet. B. F. E.

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World's Largest Festival Held in Winnipeg—Youngsters Display Brilliant Talents—Kiwanis Groups Back Toronto Fete

By SIDNEY HARRISON

I NEVER expected that the president of the Winnipeg Grain Exchange would one day be my impresario. Not that I am unaccustomed to strange employers or unexpected audiences. I have jeeped across the desert, have flown to the cities of defeated Germany, and have set up my piano in the laundry of an army prison. During the bombing of London the Mother Superior of the convent where I was stationed as a first-aider made this heretic play for mass when her organist died. During the bombing of Stalingrad the trade unions asked me to play a concerto with the London Philharmonic for the medical relief fund of their Russian comrades. But the president of the Winnipeg Grain Exchange?

Began 28 Years Ago

Twenty-eight years ago, George Mathieson and the Men's Musical Club planned their first Competition Musical Festival after the pattern of the British festivals. The Winnipeg festival became part of a movement. The movement became a coast-to-coast chain of festivals. Every year a team of British musicians crossed the Atlantic and then went from city to city adjudicating the competitions.

There have been interruptions, of course, but it is only in a temporary sort of way that U-boats can interfere with George Mathieson; and once they were dealt with he was aboard a plane for London looking for his next team of judges from the "Old Country." At short notice he could not recruit a full team, but I closed down my war work and postponed the resumption of other engagements and came along with Arnold Goldsbrough, professor at the Royal College of Music, London, organist, conductor, and the

acknowledged authority on choral music.

We began at Toronto, at a festival only three years old but already one of the biggest in Canada.

All the Kiwanis clubs of the city are behind the project, and there is no lack of drive in the organization. More than 2,000 entries appear in the program, and, since a single entry may consist of a large choir or a collegiate orchestra, the actual number of contestants may be more than 10,000. Two extra judges were needed here—Cyril Hampshire from London, Ontario, and Albert Spouse, from Rochester. Churches and halls resounded with music all day long, and evening contests and finals took place in the magnificent auditorium on the seventh floor of the T. Eaton store.

How They Are Judged

What happens? Let us take three specimens: first a tiny tots class. Thirty children under, say, eight years of age, are to play some sort of Playing-with-my-Dollies piece. I begin to write my reports. No. 1: This is too slow but your rhythm is smooth and easy. Be sure rests are silent. Staccato is labored; otherwise you have a nice touch—81 marks. No. 2: Character of the piece well brought out. Touch and tone interesting. Melody well balanced against accompaniment—88 marks. No. 3: Notes accurate, but rhythm is flat-footed. Touch not varied enough. Be sure to hold tied notes. Be careful, but don't let the music sound careful—76 marks.

It is a convention that 70 is a low mark and 90 a high one, so the actual marking range lies between a scathing 65 and an enthusiastic 95.

The class for Bach's Preludes and Fugues needs different reporting—comments on part-playing, ornamentation, pedalling, style, flexibility of rhythm, dynamic range. The contestants are fewer, the marking more severe.

The public adjudication at the end of a session—over and above the written reports—must aim to have something of the character of a short master-class for students, and the adjudicator must be able to illustrate his comments by playing.

Most exciting for the public are the trophy competitions on the final evenings of the fortnight. Who is the best singer of the festival? The best instrumentalist? The best choir? How does one judge between the 10-year-old who guides her cello bow the way Piatigorsky guides his, and the 13-year-old boy whose Beethoven concerto sounds like a Schnabel performance? How compare both of them with the girl who, at 16, plays the violin the way Deanna Durbin used to sing? Did they all compete in one trophy class? I scarcely remember. But they were some of my festival

stars, and Arnold Goldsbrough found his among the singers—an operatic tenor, an oratorio bass, a Lieder soprano.

They all want to get to Carnegie Hall and the Metropolitan. Canada must look to this. She must have a Carnegie and Met of her own or her great talents will all be syphoned off, leaving her culturally backward.

And there are great talents. We found them in Sudbury in Northern Ontario. Sudbury is a small mining town far away from conservatories and opera houses. Its population works directly or indirectly for International Nickel. Like many much bigger cities in North America it has no live theatre, no book store (in Europe's sense of a book store). It was running its first festival.

The organizers explained their difficulties. How would the Finns get on with the Ukrainians? How would the Italians get on with the French-Canadians? How would criticism be received if delivered with an English accent?

Gradually Arnold Goldsbrough and I broke down the hostilities. One memorable night we exchanged roles and I judged the choirs—the national choirs. All Sudbury it seemed came through a temperature of 14 below zero to hear what might happen. The test piece was a Homeland song adapted from Sibelius' Finlandia and each test piece had to be followed by an "Own Choice".

Vie to Sing Sibelius

A Finnish choir made strenuous efforts to show that it could sing Sibelius best. A Ukrainian choir in national costume seemed almost determined to show it could sing Sibelius worst, but it made a dandy job of Song of Stalingrad. Another choir of Finns. Then some French-Canadians. They sang Sibelius better than their rivals and added a tripping pot-pourri of Quebec folk songs. The national rivalries melted in face of the fact that this was unquestionably the best performance. At the end of a tense and exciting evening, everyone stood in that Roman Catholic Church Hall and all of them, Catholic and Communist, Jew and Gentile, sang O Canada in several languages at once.

I treasure a comment: "I don't know whether this sort of thing makes musicians, but it certainly helps to make Canadians".

In plain fact it does make musicians as Sudbury will discover as the years go on.

The quality of teaching is, of course, of paramount importance. It is patchy in Ottawa. But I remember a boy and girl, each recently out of school, who were equal to playing a Rachmaninoff concerto or a Liszt concert group; a Catholic choir singing Palestrina and Plainsong; a beautiful soprano accompanied by her nun teacher; a collegiate choir that produced the loveliest vocal tone. Canada knows how to make use of voices recently broken, using them gently, without strain or damage.

Children Dominate Festival

The spring sun shone steadily at Stratford in Southern Ontario and Stratford captivated us. It is a pretty garden-city and abounds in large quantities of attractive children. The children seemed to dominate the festival. It is true there were good adults, and some who, if not yet good, promised wonders in due course—like the young farmer, the "spitting image" of Gary Cooper, who sang out-of-the-way masterpieces by Dowland and Vaughan Williams with uncommon insight. There was the girl from the advertising office of the *Beacon-Herald* whose Handel enchanted Arnold, and Arnold is an authority on Handel.

But the children were, it seemed to us (were we under some springtime enchantment?) beautiful and talented and well taught. There was the ringleted young genius of six who played like a great lady at a celebrity concert, the crop-haired little boy stern as Rachmaninoff, the little beauty who was the daughter of a Basque from the Pyrenees—one can't enumerate them all. And I have never heard Come unto Me better sung than by one of the older choir boys.

The chain of festivals stretches ahead to the Pacific coast but this dispatch must end at Winnipeg.

Winnipeg has the largest festival in the world. Entry after entry of school choirs swells the total number of contestants to 18,000. There are times when the auditorium's 4,500 capacity is insufficient to hold participants and audience. Here again there had to be extra adjudicators: Max Pirani of the University of Western Ontario and Dr. Ernesto Vinci of the Toronto

(Continued on page 35)



Mary Sutton and Patricia Thompson poised to begin a duet



George Appleby and Paul Timpson who won first prize for their piano duet, Rob the Rooster



Barbara Wright, of Renfrew, surrounded by her admiring mother, sister and father



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Music Schools and Teachers

Juilliard School Adds to Faculty

Thirty - three Musicians Join Various Depart- ments of School

The Juilliard School of Music, William Schuman, president, has added 33 musicians and music educators to the faculty and administration. The conducting staff of the school has been realigned, and Thor Johnson has been appointed director of the orchestra. Mr. Johnson formerly held the post of assistant professor of music at the University of Michigan. He has been a pupil of Serge Koussevitzky and also studied in Salzburg, Leipzig and Prague.

Edgar Schenkman, for many years associated with Albert Stoessel on the conducting staff of the school, has been named musical director of the opera department. As previously announced, Robert Shaw has joined the staff as director of choral music. Beveridge Webster, pianist, joins the piano faculty.

There have been six additions to the string department. Joseph Fuchs, well-known concert violinist, and Ivan Galamian have been appointed to the violin department. Milton Katims will teach viola. Leonard Rose, cellist of the New York Philharmonic-Symphony, and Lieff Rosanoff have been appointed to the cello department. Anselme Fortier, first bass-viol of the Philharmonic-Symphony, has also been appointed to the string department.

A string quartet, whose activities will be co-ordinated with the musical aims of the school, has been founded. Subsidized by the school, it will provide performance of the quartet literature for study at the school, as well as for the general public. Its membership, not yet complete, includes Robert Mann and Robert Koff, violinists; and Arthur Winograd, cellist.

Nine musicians have been named to teach orchestral instruments. They include James Chambers, horn; James Abato, bass clarinet and saxophone; James Dickie, bassoonist; Robert Bloom, oboe; Carlos Mullenix, oboe; Frederick Wilkins, flute; Augustine Duques, clarinet; James Bell, tuba; and Davis Shuman, trombone.

The academic faculty will be augmented by five appointments. Rose Marie Grentzer, at present on the faculty of the University of Michigan, will head the teacher training program. Robert Tangeman, formerly professor at the University of Indiana, will teach musicology, and Jay Wright, formerly Dean of Le Moyne College will teach sociology. Elbert Lenrow, head of the English Department at the Fieldstone School, will devote a portion of his time to the teaching of English and Dr. Jacob Kwalwasser will join the music education department. Mary A. Davis, formerly of the New York State employment service, has been named director of the newly reorganized placement bureau; and Betty Randolph Bean has been appointed administrative assistant.

Middlebury College To Hold Conference

MIDDLEBURY, Vt.—The first composer's conference and chamber music center to be held in the United States will be at Middlebury College from Aug. 17 to 31 on the Middlebury campus. Alan Carter, founder and director of the Vermont State Symphony and a member of the music

faculty of the College, will direct. The aim is to provide experienced criticism of scores and a program of discussion, instruction, and performance. It is designed not only for those interested in composing professionally, but also for persons desiring a better understanding of how serious composing is accomplished. Members of the staff are: Alexander Broude, Virginia deBlasiis, Richard F. Donovan, conductor of the New Haven Symphony, and member of the faculty of the Yale School of Music; George Finckel, Alfred Frankenstein, music editor, San Francisco Chronicle; Edwin Ideler, first violinist of the Louisville Philharmonic String Quartet; Otto Luening of the opera department of Columbia University, N. Y.; Raul Spivak, distinguished pianist; Hugo Winter, member of the Associated Music Publishers, and Mr. Carter.

Prizes Awarded In Composers Contest

Awarding of six prizes totalling \$275 in the fourth annual Young Composers Contest of the National Federation of Music Clubs, was jointly announced by H. Merrills Lewis of Furman University, Greenville, South Carolina, National Student Adviser, and Miss Marion Bauer of the New York University and Juilliard faculties, National Chairman of Student Compositions.

The major award of the six, \$100 for a composition for small orchestra, was won by Ursula Lewis, New York City, who has won two previous awards, for piano solo in 1943, and for a composition for chamber orchestra in 1944.

No first prize was given in the choral work classification, but a second prize of \$25 was awarded to Mary Louise Palmer, Philadelphia.

First prize of \$50 in the string quartet or chamber music instrumental classification, without piano, was won by Margaret Davies of the College of the Arts at Drake University, Des Moines, for a suite for three stringed instruments. Second prize of \$25 in this classification was won by James Cohn, New York City, who also was a prize winner in the 1943 competitions.

Second and third prizes were awarded in the small orchestra classification, the second prize of \$50 going to Benjamin Johnson, Jr., Richmond, Virginia, and the third prize of \$25 to Hugh Mullins, Decatur, Illinois.

Associated Teachers

Meet in Steinway Hall

Rosa Raymond presided at the March 28 meeting of the Associated Music Teachers League in Steinway Hall. Miriam Woronoff, pianist, played the Brahms Capriccios, Op. 76, No. 1, and Op. 116, No. 3, and the Mendelssohn Variations Serieuses; Hazel Griggs, pianist, was heard in a Sonata by Alban Berg and Toccata by Charles Miller. The Federation Choral of New York was led by Maybelle Leonard, director, with Clare Ross at the piano.

Harold Lewis Pupils Give Studio Recital

Piano pupils of Harold Lewis, were heard in a studio recital on the afternoon of April 28. Taking part were Lorraine Buch, Gloria Marotta, Carol Saxon, Lawrence Gorman, Thelma Weiss, Henrietta Lackides, Jeanette Fernand, Raymond Peck, Yvette Namiot and Marie H. Migkins. At the conclusion of the program, Mrs. Lewis sang a group of songs accompanied by her husband.

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Canadian Festival Competition



A Winnipeg girls chorus

(Continued from page 33)
 Conservatory. Four adjudicators worked hard for a fortnight while George Mathieson, enthusiasm and activity undimmed by nearly 30 years of festivals, guided us through our schedule. There is a special tradition here. The children wear school uniform; party frocks and platform tricks are strictly forbidden. There are no prizes, no certificates, no scholarships—only a few trophies that can be held for a year at a time.

Here emphasis is laid on choral singing. Not all is good. Some has been over-refined and repressed and the children, lacking a feeling of vitality, sing flat. Some would make a better effect if teachers would adventure away from pretty little trifles and folk-song arrangements. But the best is really extraordinary.

One would say—it is almost a matter of definition—that only a few picked voices can sing a madrigal well. Madrigal singing, one is given to understand, is a species of vocal chamber music. But you should have heard about 120 teen-age boys and girls sing a madrigal at Winnipeg. I heard them in the preliminary competition, in the trophy competition, and at the final concert. The impression remains undimmed. Dictionaries will have to add a footnote: "Madrigals should be sung by a small group—except in Winnipeg".

What happens to all these thousands of young musicians—the boys and girls singing, the budding young instrumentalists who will throw off a couple of Paganini-Liszt transcriptions and top them off with Chopin's study in chromatic thirds?

Some of the boys and girls go into church choirs. There is also a Philharmonic choir, a Canadian-Ukrainian male chorus, a Hebrew Habonim choir, and various studio ensembles. Some instrumentalists get radio engagements. One of the radio systems is at this moment carrying on a Stars of Tomorrow competition.

But, in general, what happens is this. A few determined and talented youngsters go off to New York. Some have fine reputations in England. Deanna Durbin (didn't she come from hereabouts?) is in Hollywood. Winnipeg loses them. And when Winnipeg wants a celebrity concert it does its "shopping for artists" in Manhattan.

Celebrity-impresarios and festival committees have been kind enough to give us their attention. George Mathieson scarcely needed telling. He is about to dash off to a food conference in Paris. He knows that Canada will not starve though millions of bushels of her prairie grain go to Europe and Asia. But he also knows that she cannot afford the free export of her musical talent. That is a still new crop and is needed at home.

Juilliard Summer School To Have Strong Faculty

Olga Samaroff is teaching piano for the first time this summer at the Juilliard School, in addition to many other distinguished musicians on the faculty. Ernest Hutcheson, former president of the school, heads the piano faculty which includes Katherine Bacon, Lonny Epstein, Bernice Frost, Sascha Gorodnitzki, Guy Maier, Alfred Mirovitch, Carl Friedberg and Sigismond Stojowski.

Vera Appleton and Michael Field will have classes in two-piano ensemble, and Teddy Wilson will teach piano jazz improvisation. Coenraad Bos will have a class in the art of accompanying and will coach in singing the great lieder and song cycles.

Mack Harrell of the Metropolitan Opera will teach singing and René Maison will coach in operatic repertoire. Bernard Taylor, Belle Julie Soudant and Edgar Schofield will also teach singing. Fritz Mahler will be the musical director of the Opera Workshop and Désiré Defrère will be stage director. Other teachers include Samuel Lifschey, viola; Louis Persinger, Louis Bostelman, Edouard Déthier and Paul Nero of the string department; David McK. Williams, organ. Peter Wilhousky, choral conducting and organization.

The department of radio and theatre music includes Barbara Benson, Lyn Murray and Earl Rogers, Ted Royal

Dewar, Paul Nero and Roger Bowman. Howard Brockway, Marion Bauer, Vittorio Giannini and George A. Wedge, dean of the summer school, will teach theory.

Musicians Club of New York Holds Monthly Meeting

The monthly meeting of the Musicians Club of New York, Frank La Forge, President, was held at the Henry Hudson Hotel on the evening of April 30. Following the dinner an interesting musical program was heard comprising Beethoven's D Major Serenade and Brahms' C Minor Quartet. The participants, all of whom were cordially received by the large attendance, including Louis Persinger, violinist; Conrad Held, violist; Horace Britt, cellist, and Carolyn Beebe, pianist.

Music School Settlement Gives Spring Concert

The Music School Settlement, under the direction of Julius Rudel, gave its spring concert at the Town Hall on May 1. The Junior Orchestra performed a Haydn symphonic movement under Fannie Levine and there were numerous piano, vocal and choral contributions by younger and intermediate pupils. The orchestra was also heard in works by Beethoven, Schumann and Liszt under Mr. Rudel.

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Charles L. Wagner, manager of the Wagner Opera Company, has offered a prize of \$1,000 for an original opera, based on an American theme. Mr. Wagner and his associate, Edward W. Snowden, will produce the winning work, take it on a tour of at least 25 performances in major cities and college communities.

Composers are urged to write an opera that can be produced readily on tour. Manuscripts will first be turned over to Fritz Mahler, conductor, and Desire Defrere, stage director of Mr. Wagner's opera staff, who will examine them from the standpoint of practical production on the road. The comments of Mr. Defrere and Mr. Mahler will be available to the composer before his work is subjected to the jury.

Commenting on his prize offer, Mr. Wagner said, "This Fall will be our seventh consecutive season of Italian and French operas. Our audiences would welcome an American opera in English, and we want to find one to produce with such an opera as Pagliacci, or Cavalleria Rusticana. If this offer produces just one outstanding score or uncovers one expressive new

composer our whole musical heritage will be enriched.

"There are many periods in our history, sections of the country, and personalities that are excellent opera material. I can think of several such as the Kate Chase Sprague period when she was the most powerful woman lobbyist of the Lincoln administration; The Tabor Grand Opera House in Denver, Baron Stiegel's Pennsylvania career, early Louisiana, or the California missions. Our authors have written eloquently, and it is my hope that this offer will provide incentive for our best composers to start working for America."

A committee of seven will judge the works submitted. This committee will be made up of five distinguished musicians, including three newspaper critics, plus two laymen. Contest rules may be obtained by writing to the Charles L. Wagner Company, 511 Fifth Ave., New York 17, N. Y. Deadline for submitting scores is Oct. 1, 1947.

Milhaud Ballet Given Premiere

Ruth Page Designs Choreography—Les Malheurs d'Orphée
Also Presented

CHICAGO.—The world premiere of The Bells, a ballet with music by Darius Milhaud and choreography by Ruth Page, was given at the University of Chicago's final Composers Concert of the season in Mandel Hall on April 26. Based on Edgar Allan Poe's poem, the ballet is concerned with the gayety, grief and final doom symbolized by bells. Silver bells, golden bells, brazen bells and iron bells are the subjects of the first four episodes, the fifth one being the Dance of the Ghouls.

The musical score is highly attractive, with stunning harmonies, urgent rhythms, and the choreography matches it in weirdness and originality. For the costumes, Isamu Noguchi executed the bell shape in many startling variations, but the most grotesque creation of all was an article, worn by the bridegroom, which resembled a window shade. The ballet was effectively danced by the Chicago Ballet Company under Miss Page's direction. Berenice Holmes, originally cast as the bride, suffered an ankle injury on the previous day. Consequently Miss Page stepped into the role, performing with a fleet smoothness that belied the fact that she had had no opportunity to rehearse with the company. Robert Josias danced the Bridegroom, and Jerome Andrews, the King of the Ghouls. Nicolai Malko conducted.

Earlier in the evening, Milhaud's three-act chamber opera Les Malheurs d'Orphée was presented in concert form. The compactness of the work, its warmth and lyricism and the sensitive performance it received under Hans Lange's direction made its first hearing here a genuine musical delight. The roles of Orpheus and Eurydice were tastefully sung by Algerd Brazis and Anita Braude. Others in the cast were Denis Cowan, Austin Garrels, Roy Urhausen, Anna Dorn, Carl Honzak, Tiby Tabas, Andrew Foldi, Ann Pawelski, Helene Hekman and Dorothy Staiger.

RUTH BARRY

Duluth Re-engages Tauno Hannikainen

DULUTH.—Tauno Hannikainen has been re-engaged for the 1946-47 season as conductor of the Duluth Symphony. This will be his fifth year. The orchestra closes the 1945-46 season with a concert on April 26 when Leon Fleisher, pianist, is soloist in the Brahms Concerto in D Minor.

Plans are now being made for the annual maintenance fund drive to raise

\$15,000 for the orchestra next year. Enthusiasm has been high and audiences at a peak this season. Artists who have appeared were Kerstin Thorborg, Claudio Arrau, Ennio Bolognini and Patricia Travers. During the season Mr. Hannikainen conducted the St. Paul Civic Opera, and on Dec. 2 he was guest conductor of the Minneapolis Symphony in a Sibelius program.

Miami Opera Guild Preparing Boheme

MIAMI.—The Miami Opera Guild, Arturo di Filippi, organizer and director, a leading cultural force in south Florida in recent years,



Arturo di Filippi

is rehearsing La Boheme for performance next season in Miami and Fort Lauderdale. A new feature is also proposed: the introduction of an opera buffa, such as The Barber of Seville later in the season.

The Guild, which now has 500 members and an active chorus of 75 voices, presented Faust last winter before crowded houses and in preceding years offered Trovatore, Carmen, Traviata and Pagliacci. Where one performance was sufficient in the Guild's early years, now three and four are given at the Miami Senior High School, and another at Fort Lauderdale.

Mr. Di Filippi is a vocal instructor at the University of Miami, where a symphony orchestra was organized and won wide attention. Mr. Di Filippi also has his own classes and presents many artists in recital and concert. With the Miami Opera Guild he gave a program for the Florida Federation of Women's Clubs at its state convention in the Roney Plaza Hotel in Miami on April 24.

John Warren Erb Conducts in West Virginia and Pennsylvania

John Warren Erb, director of music at Lafayette College and director of Instrumental music at New York University, has just returned from Bluefield, W. Va., where he had conducted the All State High School Festival Orchestra. Upon his return, he addressed the National Opera Company of New York on the Outposts of Music, speaking especially on the orchestral work being developed throughout the country. On April 30, he conducted the Musical Arts Chorus of Easton, Penna., in a performance of the Brahms Requiem. He was assisted in this performance by Iona Harms, soprano, and Paul King, baritone. Charles Straub acted as organist and Mrs. Warren Kress as pianist.

Bella Paalen Presents Voice Pupils in Recital

Mme. Bella Paalen, teacher of singing, presented a group of her pupils in a recital at the Studio Club, New York, on the evening of May 8. Taking part were Ethel Harrison, Beatrice Fenter, Geula Nelson, Margaret Thurston, Lillian Thorpe Canaz, Esther Kraus, John Eckles, Sonja Iliona, Rowena Hamilton, Eileen Hoffman, Charlotte Geismar and Josephine Brown. Alexander Klahr was the accompanist.

Mario Pupils Engaged For Chautauqua Opera

Pupils of Queena Mario who have been engaged for the Chautauqua opera this season include Dorothy Stahl, Frances Bible and Annette Burford. Audrey Bowman from the

Col. De Basil Will Bring Ballet to New York

COL. W. DE BASIL will bring his company, the Original Ballet Russe, to the United States and Canada, opening a season in New York next October. The troupe is now in Central America. Among the leading dancers in its American tour will be Riabouchinska and Lichine. This will be the first visit of the Original Ballet Russe to the United States since 1941. The repertoire will include several new ballets created during the company's sojourn in South America as well as the best of the ballets presented by Col. De Basil in Monte Carlo and in London in 1932 and 1933. The company will be represented in America by the American Canadian Concerts and Artists, Inc.

Mario studio, gave a recital in Danbury, Conn., on April 3. Vivian Bauer, sang Suzuki in Madama Butterfly on Great Moments in Music on April 24. She has been engaged for a recital at the University of Virginia on May 15.

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Ann Arbor Welcomes 53rd Festival

(Continued from page 10)

Brahms Fourth Symphony, another monumental performance, eloquent and poignant.

Still in the grand manner was the Overture and Venusberg Music from Wagner's Tannhäuser which inaugurated the final concert on Sunday evening. With Mr. Ormandy at the helm, there was even more polish and glitter than were evidenced in the afternoon. A women's chorus, part of the Choral Union, chanted off-stage and did a superb job under Mr. Van Deursen, who shared the curtain calls with Mr. Ormandy.

Ann Arbor was then treated to a humorous half hour by Salvatore Baccaloni who sang and acted opera bouffe arias of Pergolesi, Cimarosa, Mozart, Rossini and Donizetti. He sang with so little effort that he probably could have gone on for hours without tiring his vocal cords. However, his arms might have been exhausted as he probably used more gestures than did Mr. Ormandy in the entire festival.

As is customary, the festival closed with a choral work. This year it was the exciting movie-music of Prokofiev, his Alexander Nevsky Cantata. Mr. Ormandy conducted the orchestra and the Choral Union which had been trained by Mr. Van Deursen. Rosalind Nadell, who made her bow here last year, was soloist, but it seemed wasteful that she should travel all the way from New York to chant one three-minute elegy.

However she made the most of her short part with her opulent voice and charming stage presence.

The orchestra, again in its best manner, gave Prokofiev all it had, while the Choral Union sang with éclat. As first demonstrated Friday in the Mozart Requiem, this chorus was the best in years. The added power of the bass section was more evident in the Cantata than in the Requiem; in fact the entire chorus, more restrained in the religious work, loosened up in the secular cantata. Sung in English, it was also a test of their clean enunciation. Mr. Ormandy was recalled many times, not only for this thrilling peroration but for all the good work he and his men did during the whole weekend. The only person who did not take a bow, and should have taken several, was Dr. Charles A. Sink, the man behind the music, for it was due largely to his planning that the festival was such an outstanding triumph.

Radio Poll Winners Announced

(Continued from page 5)

basis for such works. The remaining 17% either had no burning interest in opera of any kind, or they preferred the standard European brand served up in whatever manner radio finds practicable at this time.

It may be significant of the new awareness of opera in the land that the two top positions under Outstanding Musical Event of the Year went to operatic broadcasts. The Toscanini La Bohème, broadcast in two sections on Feb. 3 and 10 was, of course, a "natural" for this honor. First of all it marked what might be called the return of the noted Italian as an opera conductor in this country after some 32 years (he left the Metropolitan in 1914). Second, it was a remarkably fine radio production with truly distinguished performances by Jan Peerce, Licia Albanese, Ann McKnight, Francesco Valentino and Salvatore Baccaloni.

The Metropolitan's opening night Lohengrin had the joint debuts of Torsten Ralf, in the title role, and Fritz Busch at the conductor's desk to recommend it.

Again MUSICAL AMERICA gives its readers the opportunity to agree, or disagree, with the verdicts of the editors. They are urged to use the ballot printed at the top of page 7 to vote for their favorite programs and performers and to express their opinions on the questions. How do your choices compare with those of the critics? Fill out the ballot and mail it without delay. And be sure to use the printed ballot. Facsimiles or other copies thereof cannot be counted.

Who's Who Among Radio Winners

(Continued from page 5)

Philharmonic-Symphony, has made numerous appearances on the Telephone Hour and one on the Ford Hour.

Jascha Heifetz, violinist, frequent guest on the Telephone Hour and Ford Hour.

E. Power Biggs, organist, heard regularly over CBS at 9:15 EDT on Sundays.

Milton Cross, announcer-commentator of the Saturday afternoon broadcasts of the Metropolitan



Salvatore Baccaloni Hardin Van Deursen

Opera over ABC.

Symphonies for Youth, ABC, 13 Saturday afternoons at 1:00. Alfred Wallenstein and the Philharmonic Orchestra of Los Angeles.

Der Rosenkavalier, outstanding broadcast from the Metropolitan over ABC. Given on Feb. 16 under George Szell. Principal singers: Jarmila Novotna, Irene Jessner, Emanuel List, Walter Olitzki.

Tourel Makes Seattle Debut

SEATTLE—In her first appearance here, Jennie Tourel made a great impression. Her program consisted of compositions ranging from Haydn to modern American composers. She excelled in the French songs of Debussy,

Chabrier and Fauré. Other composers represented were Stradella, Rossini, Mozart, Villa-Lobos, Rachmaninoff, Mussorgsky and Gretchaninoff. George Reeves was at the piano. The enthusiastic audience called for many encores.

Earlier recital attractions hailed by local audiences were Andres Segovia, guitarist; Miliza Korjus, soprano; the Fiske Jubilee Singers; Artur Rubinstein, pianist, and Salvatore Baccaloni and his Commedia Dell'Arte Players.

Recent dance attractions were Grant Mouradoff's Foxhole Ballet and Alicia Markova, Anton Dolin and their ensemble. N.D.B.

New Concert Management Opened in Hollywood

Concert artists in the west will have a new outlet with the formation of Martin Music Management by William McKelvy Martin, former associate manager of the Los Angeles Philharmonic Orchestra. The new firm has opened offices at 1516 Crossroads of the World, in Hollywood.

Artists under the new banner include Otto Klemperer and Constantin Bakaleinikoff, conductors, Ruggiero Ricci, violinist, Jakob Gimpel, Effie Kalisz, and Paulena Carter, pianists, Charlotte Boerner, soprano, Galla Rini, accordionist, and Dancer Antonio Triana with Galla Rini.

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**New Organ Work by Dr. Noble
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TO his lengthening list of organ compositions of distinguished quality T. Tertius Noble has now added a Fantasy on the Tune Leoni, which the Galaxy Music Corporation publishes as the ninth work by this composer in its organ library. This is an impressive organ piece, written with the resourcefulness characteristic of all Dr. Noble's instrumental work, and it will undoubtedly find its way into the repertoire of many up-to-date organists. Beginning with four Adagio measures, it breaks into a fortissimo Allegro and, pausing now and again for dramatic momentary changes of mood, is subsequently developed along richly sonorous lines to an imposing ending. It is ten pages in length. (\$1).

Reviews in Brief

Theme and Variations on the Easter Anthem, I Heard Two Soldiers Talking, by George W. Kemmer, H. W. Gray (75c). An elaborately worked out and exceptionally effective eleven-page organ piece, which is suitable for use at any season of the church calendar.

Prelude in E, from the Prelude, Aria and Finale by César Franck, arranged by William A. Goldsworthy, Edwin H. Morris (\$1). The beautiful prelude from Franck's most extended work for piano solo is now made available for organists in an excellently contrived version for their instrument.

Festival Prelude, in Honor of Saint Louis, King of France, by Eric De Lamarter, Witmark (\$1.50). A broadly planned and imaginative fourteen-page piece adroitly developed with uncommonly authoritative command of the instrument's possibilities. Picturesquely and brilliantly effective.

The Lord's Prayer, by Albert Hay Malotte, arranged by Henrietta Dippman Griswold, G. Schirmer (50c). A simple, direct arrangement of the popular Malotte sacred song, with notably easy pedal part.

For Solo Voice

**Fine Galaxy Sacred Song
By Katherine K. Davis**

AMONG the latest Galaxy novelties is a sacred song of fine quality by Katherine K. Davis entitled Trust in the Lord. The text is taken from the third chapter of Proverbs and the composer has woven for it a musical garment that reflects its spirit with extraordinary aptness. It is straightforward and even simply written but the melodic contour is so moulded as to possess an enkindling eloquence, which is intensified by the harmonic warmth and smoothness of the accompaniment. It is a case where the setting lends new forcefulness to the message of the text. The accompaniment, designed for either piano or

organ, is especially organesque in character. In the key of C for medium voice the range is from B to F, and it is also published in the key of D. Moreover, it is available in choral versions as well, both for four-part mixed chorus and for women's voices in three parts.

Reviews in Brief

Truly, There Is No Night There, by Edith Stearns, words by Joel Goldsmith, Charles W. Homeyer & Co. A sacred song of a substantial artistic quality that keeps it far removed from the conventional, melodically significant of the spirit of the text, and harmonically warm and distinctive. (60c).

The Twenty-Third Psalm, music by Clifford Cairns, G. Schirmer. A dignified and pleasing setting along the lines of the now traditional pattern for church solos. For medium or high voice. (50c).

Jesus Walked This Lonesome Valley, Negro spiritual, arranged by Paul Nordoff, Ditson: Presser. An unfamiliar and beautiful spiritual, simply arranged, and harmonized with just enough independence of the conventional manner of treatment to give it a distinctive but fitting emotional color. For medium voice. (50c).

Blessed Are the Meek, by Harry Robert Wilson, text from St. Matthew, C. Fischer. A simple but eloquent setting of a sentence from the Sermon on the Mount, issued for both medium high voice and medium low voice in a range of a ninth. (50c).

Gold Star Mother (Prayer to Mary), by Wendell Schroeder, words by the Most Rev. Francis J. L. Beckman, G. Schirmer. A text of timely significance set to music too self-consciously determined to be an art song to permit the devotionally poignant words to make the direct and powerful appeal inherent in them. Range for medium or high voice. (50c).

O God, Father of Mercy, by Joseph A. Burke, words by Florence Tarr, Robbins. A melodically pleasing and harmonically expressive setting of a prayer, with a forced dissonance in the final chord. (50c).

I Bet You, by Leo Erdody, words by Margel Gluck. An appropriate setting of an amusing text apart from the cadenza at the end, for which no logical reason is apparent. (50c).

Sleepy-Head, by Aliene Brandon Webb, Presser. An appealing little song in the dialect of a little colored girl supposed to be dropping off to sleep, the text being the work of the composer. The piano accompaniment skilfully suggests the banjo. (50c).

Dearest Dear, by Imogen Carpenter, words by Lillian Garrett, G. Schirmer. A frankly sentimental song with spacious chordal accompaniment and a text not above indulging in a bit of colloquial slang. Medium voice. (50c).

Marechiaré, by Francesco Paolo Tosti, Italian text by R. E. Pagliara, English version by Theodore Baker, G. Schirmer. A re-issue of an eminently singable "canto Napolitano" for medium voice. (50c).



T. Tertius Noble Mortimer Browning

Goin' to Hitch My Mule, by William J. Reddick, John Church. Founded on an old Negro song with an appealing melody and supplied with a fitting accompaniment, this is a song of peculiar effectiveness. Medium range. (60c).

My Song and My Love, by Julia Smith, words by Madeline Reed, C. Fischer. A long-breathed melodic line of musical appeal, with an appropriately simple accompaniment. (50c).

In My Heart Is An Island, by Ernest Seitz, words by Donald Heins, Presser. A song with an attractive Irish flavor by the composer of The World Is Waiting for the Sunrise. Two keys. (50c).

I Want a Song, by Gustav Klemm, words by Elizabeth Evelyn Moore, Ditson. An effective straightforward song of healthy, homely sentiment with a warm accompaniment, to be sung "at a good-natured rolling gait." (50c).

Beloved, words and music by Bernard Hamblen. Boosey-Hawkes-Belwin, an effectively turned melodic line and a well-worked-out accompaniment mainly in triplets, culminating in a climax of exceptional dramatic power, make this the composer's best song to date. Two keys. (50c).

Not in Vain, by Janie Alexander Patterson, poem by Emily Dickinson, Presser. An effective little two-page song. (35c).

Blackberry Jam, by Jacques Wolfe, words by John W. Bratton, Ditson: Presser. This original song realizes in full the composer's skill in mastering the idiom of Negro songs foreshadowed in his arrangement of Short'nin' Bread. A rollicking song with an appealing poem. Medium range (60c).

For Piano

**A New Suite for Piano
By Mortimer Browning**

MOODS and Characters is the title of a suite of six pieces for the piano by Mortimer Browning that has just been published by the Theodore Presser Co. They are short pieces, two of them being but one page in length and the others only two pages, and they are designed for multifarious uses, such as teaching purposes, the concert room and the classic dance studio and to serve as background music for plays as produced in children's theatres, clubs and radio studios. The variety of the moods and the characters is indicated by the titles, Clowns, Sadness, Oriental Juggler, Reminiscence, Dusk and On Parade.

In these pieces the composer has succeeded in making his very terseness an eloquent factor. Modernism is to be found in an harmonic freedom which is never disturbingly dissonant. There is a bit of polytonality in the Oriental Juggler in that while the right hand part is in F major, the left hand part consists of a persistently reiterated set of broken fifths, tonic to dominant, in D flat. The music of all six is fresh and imaginative, Dusk, Clowns and Reminiscence possessing

perhaps a special charm. Not one of them poses any technical difficulty worth mentioning. They are rather too much on the miniature order for concert use but they are well adapted for the other purposes cited. (\$1).

Reviews in Brief

Granada, from Moods of Spain, by Solito de Solis, Mills Music. An extended piece with a Spanish flavor that would be more effective if it were less voluble and had more contrasts of mood. Demands considerable digital facility and rapid chord and octave technique. Thirteen pages. (\$1).

Let's Go Latin-American, by Stanford King, C. Fischer. A collection of sixteen original piano pieces illustrating the conga, the rumba, the beguine, the samba and the tango, with a historical and descriptive foreword. Berceuse, by A. Gretchaninoff, J. Fischer. A tender, musically charming little lullaby in the upper second grade. Two pages. (30c).

Six Pieces by Ivan Shishov, arranged and edited by Elizabeth Quaile, C. Fischer. A set of two-page and one-page pieces apparently designed to initiate children into the emancipated harmonic thinking of the present day. Not more than second grade in point of actual difficulty of reading and playing but not so easy to "make stick". A March and a Waltz, published individually, are the most practically useful, while the one-page The Shepherd Plays His Flute, published with Jumping Rope, is one of the most appealing melodically despite its dissonances. The Hoop and Enigma (A Riddle), also issued in one cover, are the least attractive. (25c each).

Twilight on the Lake, by Frances Williams, Flammar. A very attractive third-grade piece in barcarolle style. Two pages. (30c).

Swiss Village, by E. Cox Todd, J. Fischer. A piece replete with local flavor, echo and music box effects, a cuckoo call, and so on, offering good practise in becoming familiar with the higher and lower reaches of the keyboard. It can hardly fail to stimulate the imagination. Three pages. (35c).

In the Spotlight, by Walter O'Donnell, Presser. A bright, lively piece with sharply marked dotted-note rhythm and good figurations for gaining facility. (35c).

Three Piano Pieces with Words, by Louise Christine Rebe, Flammar. Consistently written, useful first-grade pieces, two pages in length. Sailing Over the Lake, in six-eight time, is especially commendable. The others are Round and Round, and Bounce the Ball. (30c each).

Etude-Arabesque, by Ernest Harry Adams, Schmidt. A well-written study in light, rapid finger work in scale groups and arpeggios, with soft trilling in the left hand against the smoothly sung melody in the right in the middle section. (50c).

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CHALLENGEhigh, low..... **Beatrice Posamanick**
Poem by Hamlin Garland

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LISTENING TO THE ORCHESTRA. By Kitty Barne. 299 pages. The Bobbs-Merrill Company, New York, Indianapolis. 1946. \$2.75.

A book prefaced with a line from Shakespeare, that quotes Sir Philip Sidney and Keats on page one and George Eliot and Turner, the painter, on the fourth, cannot possibly be dull or ill-written. Listening to the Orchestra, by Kitty Barne, is neither. Witty, informative, it succeeds in being instructive and entertaining in the same phrase. This volume offers the story of the modern symphony orchestra by giving its history and the history of the instruments of which it is composed, as well as a concise background of the music played by the orchestra and succinct biographies of the most notable composers.

Perhaps the best way to convince the reader is to extract Miss Barne's description of a modern orchestra tuning up; it is an excellent example of her lively and interesting style.

"It is well worth while making the effort to learn something about the instruments you watch with such fascination when a symphony orchestra assembles for a concert, and a twittering, buzzing, burring murmur fills the hall. The oboe gives the A and they all give tongue in pursuit of it; you marvel that the same thing can be said in so many different ways. The fiddles are tuning up—you can see them doing it—but what are all the others doing? Why does that man put his hand into the bell of his brass instrument? Is the drummer screwing up something all around the rim of his kettledrums? It is all interesting to know. Every instrument you see has a history that takes it back to the Dark Ages, perhaps to ancient Egypt, perhaps to the horn by which Alexander the Great gave the signal to his whole army, a mammoth that took 60 men to blow; perhaps to Pan cutting

Among the New Books

the first reed from the river. Their lovely voices are the result of the efforts of generations of unknown warriors of the musical world, composers and players, fighting for their new ideas, their startling modernities, shocking listeners down the ages into accepting them. To know something of this is to enjoy their music all the more."

The book is handsomely illustrated with photographs of the NBC Symphony, together with its various members and their instruments. As an aid to readers who want to hear again the compositions discussed, recordings are listed in a complete and carefully chosen appendix. The author also acknowledges her debt to Mr. Richard A. Mohr and Mr. Sam Kaufman for their assistance in the preparation of the volume and to Mr. Walter Whitworth for compiling the list of recordings. W.

CHANGING FORMS IN MODERN MUSIC. By Karl Eschman. 180 pages. E. C. Schirmer Music Company. Boston, Mass.

Although Mr. Eschman has written an interesting preface in "defense" of his subject, it needs no defense, for it is just such books as this one which are sorely needed in the United States. We have stacks of books on "appreciation", how to listen to music, how to enjoy great music, etc., etc., but very few about music itself, in terms of its actual structure and its psychological functions.

Of course, such books of technical analysis presuppose a certain amount of musical training and intelligence, but without such training no one can understand or enjoy music to the full anyway. As Mr. Eschman writes, "If the innate feeling for form were not possessed by all to some degree, the audiences in our concert halls would be much smaller." Like M. Jourdain in his discovery of prose, the average listener is keenly responsive to musical form, even though he may not be aware of it.

Mr. Eschman's book takes up the enormous changes in music during the past half century in a bird's-eye view and then proceeds to chapter and verse, in discussions of such subjects as the musical sentence and its harmonic punctuation, phrase determination in melodic inflection, the measure of rhythm and other aspects of music. The final chapters are the most interesting, those on the modern variation principle, modern primary forms and their hybrids, the modern sonata and the fugue in modern music. Among the many admirable features of the book are its copious musical illustrations, a full index and three appendices, including an analysis of Berg's Wozzeck. Naturally, Mr. Eschman has had to condense his material, and there are many points in his theories which are open to discussion. But no one can study this book without being greatly stimulated and reminded of the fascinating formal aspects of contemporary music. As the author intended, the work has an objective value. It should be widely read. S.

COMPOSER AND CRITIC. TWO HUNDRED YEARS OF MUSICAL CRITICISM. By Max Graf. 331 pages. W. W. Norton and Company, Inc., New York, 1946. \$3.75.

Max Graf's *Composer and Critic* leaves one with mixed feelings. Nobody who skims even casually through its 300-odd pages can fail to respect the scholarship and industry which have gone into its compilation. The book is closely packed with invaluable data and historical facts. Little of this abundant material is exactly new or difficult of access to persons with the leisure, scholarship and necessary industry for research. But since individuals so qualified are few and far between (particularly in America) the usefulness of a relatively brief volume in which such a wealth of factual matter has been assembled is obvious. In this respect *Composer and Critic* ranks with the most welcome contributions to the literature of musical history in recent years. It is when the author makes certain personal deductions that one is more or less likely to take issue with him.

Dr. Graf was for something like half

a century a practitioner of musical criticism in Vienna. A man of very substantial culture, like most of his colleagues in Central Europe, he studied deeply the developments and the constantly changing backgrounds of his profession. He was personally acquainted with many of the great creative figures of his early career and he witnessed the growth or the diminution of later personages. He had—and still has—his prejudices and his predilections, as what critic has not? No doubt these subjective reactions lend flavor and personality to any chronicle of musical chroniclers, even if the reader must be prepared to make allowances for them.

Composer and Critic bears the supplementary title *Two Hundred Years of Musical Criticism*. In his foreword Dr. Graf observes that "the history of musical criticism has not been written. The art . . . has been surveyed historically only in great dictionaries of music, such as Riemann's, Mendel's or Grove's, or in manuals of musical history like Adler's. These surveys are all short. None of them gives any adequate idea of the wealth of literary figures of which musical criticism can justly boast or of the role played by music critics in the development of esthetic ideas and of taste in general". And so, as he "chanced to be at one

(Continued on page 40)

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BOOKS

(Continued from page 39)

and the same time a music critic and a historian of music, the idea of writing a history of musical criticism occupied my mind for years".

As Dr. Graf conceived his task it had to be a rather tall order of achievement. This is precisely what it became. A glance at the titles of the various chapters will give one an idea of the elaborate scheme of the book. The author begins by "presenting his credentials", as he puts it; by speaking of his experiences, musical adventures and acquaintanceships in the Vienna of a spacious day. Then, grown solemn, he proceeds to discuss the esthetic theories of men like Descartes, Boileau, Leibnitz, Wolff and others, with sidelights on their pontification and philosophies. The first musical magazines in England, Germany and else-

where are briefly considered, following which Dr. Graf gradually settles down to brass tacks with the music critics of the first half of the 18th Century—Telemann, Scheibe, Mattheson, Marpurg, Hiller—who were composers and theorists first and critics only afterwards.

First Conflicts Between Composers and Critics, The Battles Against the Baroque, Musical Criticism and the Classics, Haydn and the Critics, Mozart in Musical Criticism, Beethoven and the Critics, Development of Romanticism in Germany, Paris, 1830, The Fight Against Wagner, Modern Musical Criticism, and finally, a speculative epilogue, The Future of Musical Criticism—these assorted chapter headings furnish some idea of the ambitious scope of the volume.

If Dr. Graf had confined himself to facts and citations his book might be of greater ultimate worth than its massive overelaboration permits. The author seems unable to escape a typical

Germanic heaviness both of literary style and historical or esthetic deduction. Here is one random example out of many: "For the Germans music was always more than a sensuous delight in forms. The concept of music as an expression of intellectual and moral ideas had taken deep root in Germany since Luther made the chorales and church music the expression of the Protestant creed. In the Catholic parts of Germany, where the influence of Italian music was great and the Italian sun shone over the Alps, there was more of splendor and sensual brilliance than in Protestant Germany, and all the great composers of the post-Bach era, except the pessimistic Brahms, were Catholics and grew up amid the resplendent luxury of Catholic church services. Nevertheless they were, consciously (as in the cases of Haydn, Mozart and Schubert), imbued with the humanistic ideas of German philosophy, which had transformed religious ideas into moral ideas. The union of music with ideas and with moral sentiments gave the musical life of Germany its seriousness and ponderousness. The German public . . . was serious and not sensual in the cathedral of music. This peculiar attitude of the German public to music imparted its solemnity and solidity to musical criticism. It was a long time before musical criticism in Germany lost the solemn pomposity that characterized all the German musical critics of the 18th Century; indeed, under the guise of dry pedantry, it can still be found among minor German musical critics today. Not until Schumann had given it a romantic charm and Hanslick the lucidity of the French *feuilleton* did German musical criticism lose its ponderousness".

The admiration which Dr. Graf seems to harbor for that arch-obscurantist, Eduard Hanslick, is one of those features of Composer and Critic which more than one reader will find singularly estranging. True, the author admits that Hanslick lost out in his fight against Wagner and others. But otherwise he finds no end of qualities to admire in Hanslick's work. Actually, Hanslick was not only biased and malicious but often grossly ignorant and uninformed. Some of the nonsense he wrote about Wagner (to mention only one) Dr. Graf must certainly have read at some time or other in Max Morold's Wagner's Kampf und Sieg.

Like so many individuals who, in recent years, have taken refuge in the United States, Dr. Graf has a disconcerting way of laying on the compliments immoderately thick. His comments on music critics and criticism in America are, in a number of cases, excessive in their fulsomeness. His appraisals of men like James Huneker, Henry T. Finck, Richard Aldrich and Lawrence Gilman, quite fail to take into account certain unquestionable failings of these critics. One has the impression that Dr. Graf obtained many of his notions at second hand. When he declares that "no other music critic in New York had anything like Huneker's gift for brief, striking and often surprising characterizations" one feels like asking if he is not alluding, rather, to W. J. Henderson. And when he goes on to state that Huneker "in a few sentences contributed more to the modern conception of Wagner than others have done in big books", one is disposed to ask him if he ever read any of the precious nonsense which that flamboyant virtuoso of language wrote about Parsifal.

HERBERT F. PEYER

BRAHMS AND KEATS: A PARALLEL.
By Charles Neider. Pamphlet of 13 pages. The Orion Press, New York.

The author seeks to demonstrate a "spiritual affinity" between the composer and poet and offers examples of "formalistic parallels" he has discovered between the First Symphony and Ode to a Nightingale. As Mr. Nieder remarks, he cannot find that Brahms

was ever aware of the existence of Keats and that the poet had been dead, roughly speaking, 50 years when Brahms wrote the Andante Sostenuto of his C Minor Symphony. These parallels (or coincidences, as we should prefer to call them), are a dubious business, since finally the music may mean many things to many people and poetry is capable of a variety of interpretations.
W.

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Obituary

Walter S. Fischer

Walter S. Fischer, president of Carl Fischer, Inc., music publishers, died at his New York home on April 26, after a short illness, the result of heart attack. He was 62 years old.

Born in New York, Mr. Fischer was educated at the Horace Mann school and at the age of 17, went to work in the small music shop which his father had established in 1872. Later, his two brothers, Carl, Jr., and George, were associated with their father in the firm. Both brothers died, and upon the death of his father in 1923, the business was incorporated with Walter as president, and the firm moved to its present location, a 12-story building in Cooper Square. A few years later, an uptown branch was opened at 57th Street. Only a few months ago Mr. Fischer announced the purchase of the Chalif



Walter S. Fischer

Building at 165 West 57th Street to house this establishment.

Since 1924, Mr. Fischer had been a director of ASCAP, and he was a former president of the Music Publishers Association of the United States and had served on the board of directors of the Music Publishers Protective Association.

He is survived by his wife and one daughter.

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Around the Studios

Reinald Werrenrath, teacher of singing presented a group of his pupils in the Steinway Concert Hall on the evening of May 7. Taking part were Tunis King, bass; Nancy Reese, Shirley Jondreau and Rose Palmer, sopranos; William Mayo Sullivan and Jack Mutchler, baritones, and Elizabeth Sammis, mezzo-soprano. The program closed with Lehmann's In a Persian Garden, sung by Misses Palmer and Sammis; Raymond Long, tenor, and Mr. Werrenrath, baritone. Ruth Coe was at the piano. . . . Gerald Maas, cellist, who recently returned to New York from a coast-to-coast tour, has opened a studio at 509 West 110th Street where he will teach cello and ensemble during the summer. . . . Voice pupils of Hans J. Heinz, have recently fulfilled a number of engagements. Evelyn Keller was heard over NBC, also in the premiere of Gian-Carlo Menotti's opera, The Medium, at Col-

Frances Pelton-Jones

Frances Pelton-Jones, harpsichordist, died suddenly at her home in New York on April 25. She was 82 years old. Miss Pelton-Jones was born in Salem, Ore., and studied music in America and abroad. She was a pupil of the noted harpsichordist, Arnold Dolmetsch, and at one time was also active as a church organist. In recent years she had appeared in a series of semi-private subscription harpsichord recitals. She was unmarried.

Paul E. Kurzenknabe

HARRISBURG, PA.—Paul E. Kurzenknabe, 64, librarian of the Harrisburg Symphony, died of a heart attack at his home on April 13. Mr. Kurzenknabe, a former French horn player in the orchestra, has been active in central Pennsylvania music circles since 1907. A charter member of the orchestra, he was also a member of the Musicians' Union for 35 years.

D. McC.

GUERRINA FABBRI, mezzo-soprano, a member of the Metropolitan Opera in 1910, also of the Boston Opera, died, according to word received, in Turin, Italy, on Nov. 15.

GEORGE GRISEZ, first clarinetist in the Baltimore Symphony, died on the stage during a concert on March 14, and was carried back-stage while the performance continued. He was a first prize winner of the Paris Conservatoire and had been solo clarinetist with the Boston and Minneapolis Symphonies and the Philadelphia Orchestra.

F.C.B.

GAETANO LORIA, New York teacher of singing and elocution, died in hospital on April 30. He was a native of Sicily and was 71 years old. He is said to have given lessons in speech correction to King George VI.

SIDNEY JONES, composer of the light opera San Toy, and in collaboration with Paul Rubens, of The Geisha, died in London on Jan. 20 at the age of 77. He was also well known as conductor and composer of ballets and other light operas which were popular in London.

CHARLES GOLDWAITE, organist and conductor, died in Quarte, Calif., on March 28. He was a native of Melrose, Mass., and had been municipal organist at Saint Paul, Minn. He was also a pioneer in the field of radio.

PAUL H. OLIVER, director of music in the public schools of Newark, N. J., died on May 8, in his 51st year. He was a native of Norwood, N. Y., and received his A.B. in music education at New York University.

umbia University on May 8. R. H. Gordon, baritone, is on tour with one of the Oklahoma companies and has been re-engaged for next season. Isabelle Josephs gave a recital in the Carnegie Chamber Music Hall. . . . Thomasina Talley Greene, presented a group of her piano pupils early this month in Jefferson City, Mo. Those heard included Nellie Elizabeth Dawson, Mary Moss Ferris, Maxine Dunson, Betty Maxine Eldridge, Berniece Jones, Betty Petty, Ann Smith, Mary Lou Crump, Katie Waters, Theodore Covington, Joan Carroll Miller, Inez Savage, Patricia Fuller, Barbara Hardiman, Arlene Paden, Ola Mae Davis, Kathleen Talbot, Opal Dean Meacham, Patricia Hardiman, Donald Glenn, Jean Carroll Buel, Joseph Trigg, Charline Lee, Leevester Tatum, Mary Lou Wolfrum, Bobby Dan Cotton, Eloise Savage, Marian Brown and Patricia Davis.

Virginia Thomas, mezzo-soprano, pupil of Jane Freund-Nauen, gave a recital in the Steinway Concert Hall on the evening of May 4. Marguerite Wood, contralto, was heard in the same auditorium on May 6. Anne Rust, soprano, is on tour in Europe with the USO Rosalinda company. Thomas Matthews has been engaged for the chorus of The Day Before Spring, and Henry Lawrence for Call Me Mister.

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Stockholm Opera and Concert Season Ends

(Continued from page 9)
sic Puccini ever wrote—his own swan-song.

A superb Tristan und Isolde performance under the veteran Leo Blech's masterly direction gave the Wagner public its most exciting moments. Brita Hertzberg has not by nature the genuine Isolde voice, but she animates the role with an intensity, a fury and an inspired ardor which take the listener's breath away. Set Svanholm appeared as Tristan for the first time on this occasion, and now sings the entire Wagner repertory. Altogether, contrary to expectation, he scored his biggest success in the last act, which was wholly splendid. Definitely to judge the first performance of a role of Tristan's magnitude would, of course, be wrong. The role demands an absorption into a singer's own being which only can come by degrees.

In February a restudied Der Freischütz of sweeping proportions was presented under Blech's sovereign leadership. There is a notably living freshness in this music which has the power to grip and move and entertain. For scenic investiture the film regisseur Anders Henrikson was chosen; for the decorative framework, the artist Bo Beskow.

The Stockholm Opera's wise custom of seeking for its new productions the collaboration of different modern artists and regisseurs has certainly born fruit in a positive way. As often happens when Blech is on the podium, he gathered the greatest personal success. Among the singers only Sigurd Björling, with his dramatic and vocally excellent Kaspar, was artistically outstanding. A young Norwegian debutant, Eva Prytz, was a charming Anna, neat and graceful, richly endowed as to voice—a welcome "adopted child" from our sister land.

A light moment during rehearsal of Rimsky-Korsakoff's *The Tsar's Bride* at the Stockholm Opera: (Left to right), Joel Berglund, Gertrud Wettergren, Issay Dobrowen, conductor and stage director, and Hjordis Schymberg



With less success Sigurd Björling essayed Rigoletto in a performance led by Kurt Bendic. Lyrical singing is not his strongest asset—still, one feels prompted to add a remembrance of the improvement within a year of an earlier unpolished Eugen Onegin and an extraordinary Count Almaviva in the Marriage of Figaro. He is certainly a fascinating artist with a colorful personality. His Telramund, Scarpia and Paolo (in Simon Boccanegra) are character creations of first importance.

Day by day another singer who enjoys favor with the public—and justly so—is Hjordis Schymberg. Her Manon (Massenet's), her Marie in The Daughter of the Regiment, Her Mimi, Violetta and Susanna are all distinguished accomplishments and have made her a drawing card. As a leading tenor, together with Einar Beyron and Svanholm, Einar Andresson has come forward with a marked personality. What he yet lacks in dramatic mobility is compensated for by intensity and warmth of expression.

The Swedish national work which tops all others, the Dahlgren-Randelska "tragi-comic song and dance play", Värmländers, celebrated its 100th birthday on March 27. The jubilee was marked by a complete restudying, new scenes, artists and conductor—all, as far as possible, recruited from Värmland. It was a big public success.

The annual Parsifal had its customary hearing on Palm Sunday with Einar Beyron in the title role, Sven Nilsson a guest artist as Gurnemanz, Irma Björck as Kundry and Sigurd Björling as Amfortas.

The season will end with the operetta, Madame Pompadour, with Isa Quensel and Einar Beyron in leading roles.

Concert life, which has been richly varied, soon took advantage of peace by importing foreign soloists and conductors. First must be named both the Italian soprano Yolanda di Maria Petris and the cellist Enrico Mainardi, who awakened deserved enthusiasm. Also the Rome Quartet gave a fine

Beethoven concert in March. Sibelius' 80th birthday in December was celebrated by two symphony concerts, his compatriot, Armas Järnefelt leading the first and featuring the Fourth Symphony.

Two Konsertföreningen's novelties were Shostakovich's Leningrad Symphony and Khatchaturian's First Symphony, both under the regular conductor, Carl Garaguly, and both received with much interest. In February, we heard a Swedish novelty, Gösta Nystroem's 1945, and a Norwegian piece, Harald Saeverud's Sinfonia Dolorosa, the first named conducted by Sixten Eckerberg and the second by Garaguly, who also gave two performances of Beethoven's Ninth in March. In a noteworthy Swedish program, Oskar Lindberg's magnificently sonorous Requiem under Tor Mann must be singled out.

Esthonian music was honored when Tubin's Piano Concerto was played by a compatriot, Olav Roots. Among other guest soloists were two violinists of uncommonly high standard, the French Ginette Neveu who played Beethoven's and Brahms' concertos, and the Belgian Arthur Grumiaux who was heard in the Tchaikovsky concerto. A notable debut was made by the Swedish conductor, Stig Westerberg, who won success in Brahms' Fourth Symphony and a Swedish novelty, Stig Rybrant's Sinfonia a breve.

Among guest conductors, great acclaim was given to Otto Klemperer, who played Bach, Mozart and Beethoven, and to Paul Kletzki, a Pole who has been active in Switzerland, and who listed Mendelssohn, Brahms and Mahler among others. Vaclav Talich, Prague conductor, received a hearty demonstration when he returned after seven years absence for a guest appearance. Most successful of the season's native soloists was the violinist, Tage Broström, who, with a fine performance of the Tchaikovsky Concerto won a definite place among violin virtuosos.

Matters of Opinion . . .

Question 2.

(Continued from page 7)

their music fails of success, they have had a fair hearing. With radio championing the cause of the composer, we could perhaps pardon the soap operas.

Elmore Bacon, Cleveland News

I would certainly be in favor of any musical or dramatic innovation which takes radio's unique possibilities into consideration. If radio wants to survive as a "fine art" it had better wake up to that fact too. In his own way Norman Corwin has done a lot toward using radio music in unique and more effective ways. One example of adapting radio for special musical effect is the First Piano Quartet (NBC). While I have never heard the groups in person, I suspect that the tonal effects gained when microphones can be placed about strategically, may be more wondrous to hear than when the group is playing on a plain concert stage. FM has also begun to increase the resonance of music over the radio.

Theo Jean Ahrends, Peoria Morning Star

Yes. In our opinion, Vittorio Giannini's Beauty and the Beast was the best to date.

R. E. Cooper, Chattanooga News-Free Press

Definitely in favor of anything to popularize operas in the west; particularly urge more English translations.

Ann Connell, Eugene Register-Guard

Yes. I think that the development of these short operas may bring about something in music as

distinctive as the short story in literature.

J. Dorsey Callaghan, Detroit Free Press

I think perhaps such operas would draw a number of presently "lukewarm" persons into the realm of good music. And, at the same time, make opera on the radio more easily followed by all.

Dorothy Decker, Amarillo Times (Texas)

Question 3.

(Continued from page 7)

chosen at least in part on the basis of musical knowledge. Some of the more interesting programs, like the Biggs Organ Recitals and Invitation to Music come at an un-Godly hour. Too much concentration of symphony orchestras over the weekends, when the Metropolitan Opera also broadcasts. Much too much "playing down" to the public in the matter of new or "debatable" music; most conductors anxiously pile on the standard masterpieces that everyone hears all the time. This, of course, is a generalization. Some conductors have done well in presenting novelties, new and old. My pet peeve: Great singers all too often are obliged to sing junk, no doubt for popular or commercial reasons; I think good music will sell just as much product, provided the artist is good. As testimony in support of this view, check programs of symphony orchestra broadcasts and those of the Metropolitan Opera. They distribute good music, evidently to sponsors' satisfaction.

Cyrus W. Durgin, Boston Globe

Some of the more recent radio shows featuring

girl or men vocalists have adopted the technique of the gal carrying on bright chit-chat with the announcer between numbers or having the male singer share the mike with a girl who oozes soft talk about him, tying up her lines with the title of his next song. It gets sickening after a while.

Walter Murtagh, Manchester Union-Leader

My "Pet Peeve" is the program of the Telephone Hour that presents a great many artists who have their own programs—people like Gladys Swarthout, Nelson Eddy, Patrice Munsel, etc. I feel that the Telephone company has nothing tangible to sell, and there are a lot of potential big names coming out, who only need the proper "break." In fact, some of the "name" artists are slipping. Take Kreisler for instance. (?) Recitals by, conceivably, a former great artist, do not add to the prestige of this company.

Edgar S. Van Olinda, Albany Times-Union

The indiscriminate changes in standard works, mainly operas where some portions of the music are omitted in favor of straight dialogue as is often the case with the programs of the MBS Chicago Theatre of the Air.

Jacob B. Abramowitz, Jewish Daily Forward (New York)

Radio tends to play down to national taste. It has a splendid opportunity to use its medium for the very best talent and yet it is content with stale humor and the tried and true music that is a sure hit. Radio needs most of all to be experimental—to try something like the Paris radio. Radio needs to clean house of "corn" most of all—this is particularly true in the music field—popular music, especially.

Alice Dennis, Elmira Star-Gazette



Ben Greenhaus

NO STRINGS ATTACHED

Mrs. Lytle Hull and Joseph Vieland (right) present a bundle of violin strings from the New York Philharmonic-Symphony to Leonard Bernstein to take to the International Music Festival in Prague, while (at left) Dr. Jan Papanek, Czech Minister Plenipotentiary, and Jan Lowenbach of the Czech Information Service look on



Wide World

HARMONY APART

Apparently a sour note causes the pained expressions on the faces of members of a "Barber Shop Quartet" at the 15th anniversary dinner of the Musicians Emergency Fund at the Waldorf Astoria. Left to right: Nelson Starr, Lawrence Tibbett, Ralph Nyland and James Melton



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CONTACT!

Mona Paulee with her husband, Captain Dean Holt, stand in front of a small plane which they have just purchased



A FOX IN THE HAND

Jesus Maria Sanroma holds a three-week-old fox puppy while on a visit to Prince Edward Island, Canada, recently, where he bought a Platinum fox pelt as a present for his wife



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Acting Mayor Vincent Impellitteri accepts from Maurice Abravanel, conductor, an Australian flag sent to New York by citizens of Sydney, in appreciation of the American city's hospitality in war years. (Left to right) Mr. Impellitteri, Mr. Abravanel and C. V. Kellway, Australian consul general



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